The Moving Picture Weekly

July 7th
1917
Vol. 2
No. 21

Price
10 Cents

Priscilla Dean as Morn Light in the UNIVERSAL SERIAL "The Gray Ghost"

Dorothy Phillips

BLUEBIRD STAR

in

"The Rescue"

WITH LON CHANEY AND WM. STOWELL

Directed by Ida May Park

DOROTHY PHILLIPS, beautiful BLUEBIRD STAR, scores again in one of the most powerful dramas of the season. As a successful actress and an unsuccessful wife, the story deals with her attempt, after her divorce, to prevent her husband from marrying a young girl, of whom she thinks her former mate unworthy.

Through the mazes of a swiftly developed plot filled with surprise, suspense and tense situations, your audiences will be held spellbound. It is one of the kind of plays that makes people love to go to the movies. Book this and prepare to play to capacity. Your local BLUEBIRD Exchange, or

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Photoplays, Inc.

1600 Broadway, New York

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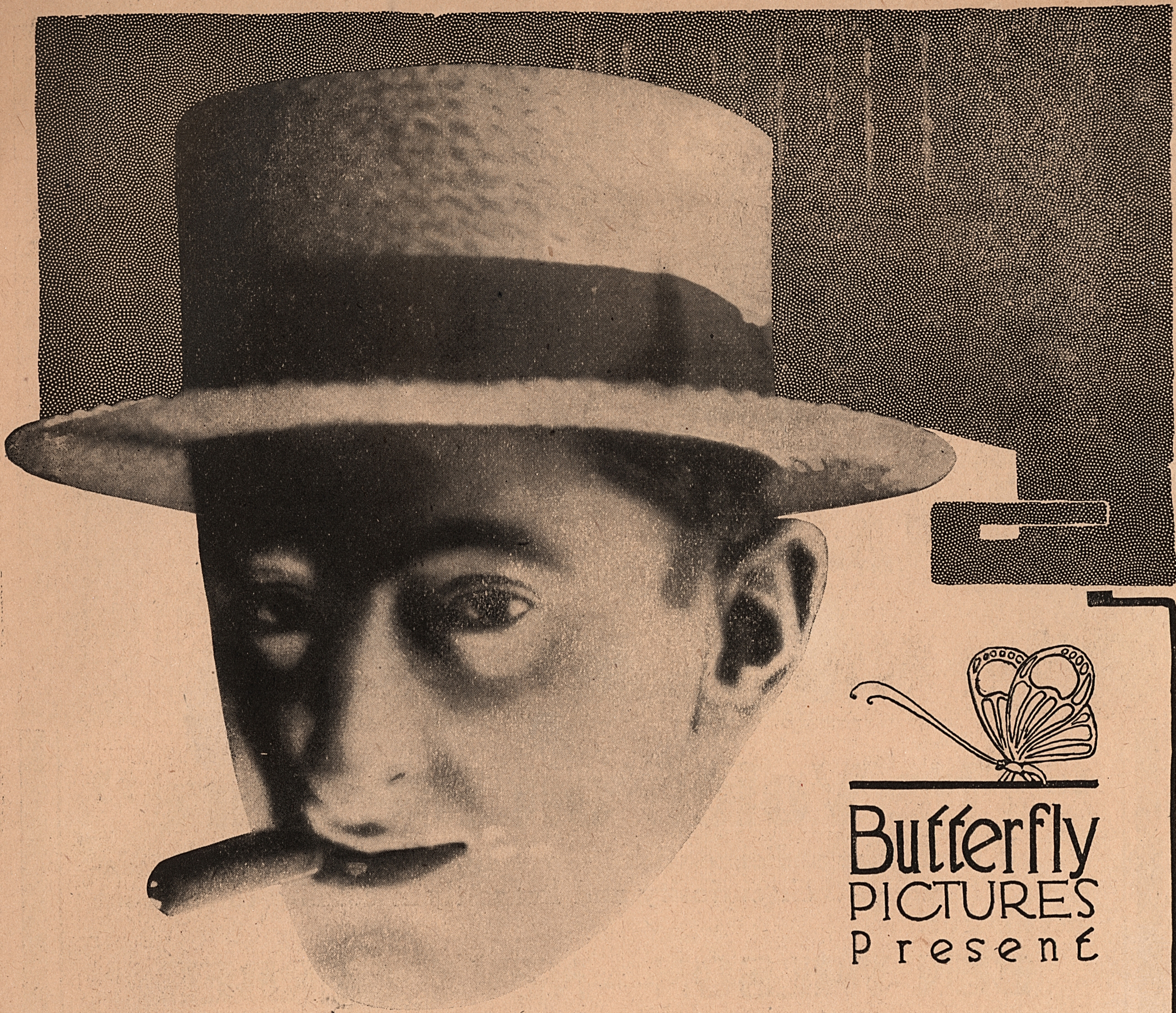

Butterfly PICTURES Present

Allen Holubar with Louise Lovely

in "THE REED CASE"

An intense Drama of Absorbing Love and Pulse-quickening Situations.

Directed by Allen Holubar, Produced by the UNIVERSAL Film Mfg. Co., CARL LAEMMLE, PRES.

BOOK THRU ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO THE UNIVERSAL FILM MFG. CO., 1600 BROADWAY, NEW YORK.

"The Voice on the Wire"

It thrills the audience with its mystery. It baffles their speculations. It piques their curiosity and keeps them coming to see each installment.

BEN WILSON—NEVA GERBER
JOS. GIRARD

DIRECTED BY STUART PATON

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Butterfly Pictures
Present
Jack Mulhall
and Fritzi Ridgeway
in
a story packed with pep, zip, go and
heart-quickening action
"High Speed"
Directed by Geo. Sargent
Produced by the Universal Film Mf'g Co.
Carl Laemmle, Pres.
Book through any Butterfly Exchange or
write direct to Universal Film Mf'g Co. 1600 B'way. N.Y.

Lift Your Theatre out of its "Bad Days" Rut

Why do you persist in disappointing a large number of your patrons? Why do you adopt a policy that makes them form the habit of going to another theatre? When you book a BLUEBIRD why don't you BOOK IT REPEAT? You get a sliding scale of prices—you get the full advantage of all your advertising and the recommendations of your patrons who have turned out the first night—your profits are not cut down or killed entirely by a storm—

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Harry D. Carey in "Love's Lariat" a romantic drama of the East and West, novel in plot, situation and direction.

Rupert Julian and Louise Lovely in "Bettina Loved a Soldier" the most beautiful love story ever told.

Mary MacLaren and Phillips Smalley in "Saving the Family Name" a drama of family pride and a chorus girl. Produced by Lois Weber and Phillips Smalley.

Arrange for REPEAT BOOKINGS on these through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, Inc.,
1600 BROADWAY, - - - NEW YORK

"The Sign of the Cucumber"

It's an L-KO

"THE SIGN OF THE CUCUMBER" will give your patrons an uproarious half hour of comedy. Book it. It's a new wrinkle in comedy plots and will make 'em roar.

Directed by Dick Smith

Under the supervision of J. G. BLYSTONE, Director-General.

Also book and show the following L-KO'S—"HEARTS AND FLOUR"—"SURF SCANDAL"—"BOMBS AND BANDITS"—"HER DARING, CARING WAYS"—"WHERE IS MY CHE-ILD?"—Start an L-KO Comedy night. Watch the dimes roll in.

BOOK THROUGH ANY OF THE 73 UNIVERSAL EXCHANGES

"THE CAR OF CHANCE"

"See, Ruth, that's what the car did."

BLUEBIRD Photoplay. Written by Waldemar Young. Scenario by W. Young and E. B. Lewis and production by William Worthington, with Franklyn Farnum and Brownie Vernon starred.

FRANKLYN FARNUM and Brownie Vernon make their reappearance on the Bluebird program with a comedy - drama called "The Car of Chance," which was written by Waldemar Young, with a scenario by the author and E. B. Lewis, and the production in the hands of William Worthington. The jitney is an important member of the cast, which does not appear in the list of players, for the entire plot revolves around the car, which is left to Arnold Baird by the terms of his rich father's will, with a hundred dollars to keep it running, and nothing else. A delightful story has been worked out on these lines, and gives the two popular players an excellent chance to score.

When Arnold Baird is informed that his father has bequeathed him only a seven-passenger car and one hundred dollars to be used solely for gasoline and repairs, he still remains cheerful and happy. But the Bennetts have turned against him and forbid their daughter Ruth to have anything further to do with him, encouraging their hold on the public affection. Mott-Smith, a pompous pillar of society. Ruth, however, loathes Mott-Smith, and loves Arnold.

Mott-Smith hates Arnold because Ruth's preference for his youth and good looks. A bal masque, a great social affair, is to be given soon. Ruth is going as Pierrette; Mott-Smith as Pierrot; and Mrs. Bennett smiles complacently at the thought of her own cleverness. But Ruth phones Arnold to mask as Pierrot and says she will wear a blue ribbon on her arm.

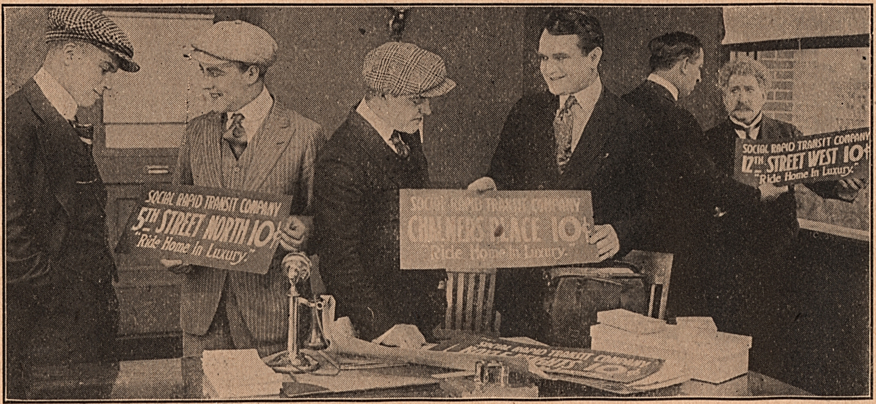
The bal masque is a wonderful success; Ruth and Arnold immediately discover each other and retire to an alcove. Another Pierrette is made prisoner by Mott-Smith, while Mr. and Mrs. Bennett smile and wink at each other. But when twelve o'clock arrives and all unmask, Ruth is found with Arnold.

Arnold has bought a jitney sign, and determines to drive passengers on a regular route in his car. This idea has come to him as an inspiration. Bennett has informed him that when he can command a salary of one hundred thousand dollars a year, he can talk with him about Ruth.

A street car strike is threatened; Bennett is the head of the Consolidated Traction Company. Tom Nolan, leader of the carmen's union, and Israel Heimstone, a labor agitator, outline hasty plans of another sort. After inquiring what Arnold thinks of Bennett, Nolan concludes that here is the very man he has been looking for. They drive to Heimstone's, and there make their arrangements to fight the strike with a new weapon—the jitney.

Meanwhile, Bennett has made an agreement with Mott-Smith, who is to supply the funds for the strike, and Wanda, his stenographer, is instructed to come to the office that night to draw up the agreement. After Bennett has left, she asks permission to go home, but Mott-Smith intercepts her and they struggle, but she finally succeeds in rushing into the other office and locking the door. While he beats at the door, she frantically phones her father, Heimstone, of her predicament and Arnold, who is present, jumps into his car and dashes to her rescue. Arnold kicks down the outer door and enters to find Mott-Smith again struggling with Wanda. The men fight, and Arnold half carries Wanda from the office to his machine, and takes her home.

Ruth and her



"Get them out quick, boys, and we'll clean up!"

CAST.

Arnold Baird	Franklyn Farnum
Ruth Bennett	Brownie Vernon
Mrs. Bennett	Helen Wright
Jos. Bennett	Marc Fenton
Mr. Mott-Smith	H. G. Bennett
Israel Heimstone	Walter Belasco
His Daughter, Wanda	Molly Malone
Tom Nolan	Harry De More

parents happen to see Arnold assisting Wanda from the building, and the next day Arnold receives a note from Ruth saying that everything is over; she can bear anything but another woman. Wanda notices his sadness, and learning the cause, goes to Ruth and soon has settled her misgivings.

Arnold has enticed all his fashionable men friends into his project, and they are delighted with the situation. The people enjoy riding in their cars; the money fairly rolls in.

The strike-breakers come, but it doesn't seem to do much good, for though the street cars are running, the town prefers the ease and luxury of the new jitneys.

Three days later, Bennett is plainly told by the directors that he must end the strike. So he sends for Nolan and Heimstone to learn their terms. They tell him that the settlement will have to be made through Mr. Baird. Bennett phones Arnold to come to his office, but Arnold replies that he is too busy, Bennett must come to see him. Bennett learns that Arnold's terms are one hundred thousand dollars a year for himself—fifty thousand down, and a six months' vacation in which to spend his honeymoon with Ruth. Mott-Smith as financier of the strike is forced to consent.

The strike is over; the carmen get every demand, and Arnold's "Social Rapid Transit Company" goes out of business that night. When Arnold and Ruth stop at the lawyer's for an order for a tank of gas, Osborne hands Arnold a letter written by his father, which is to be given to his son as soon as he becomes something useful, and Arnold reads that his father has willed him his entire fortune.

Arnold rescues Wanda from Mott-Smith.

"Let me have another tank of gas."

Ruth dresses for the masquerade.

A SAMPLE READER FOR "THE CAR OF CHANCE."

HOW a seven-passenger touring car, guided by an enterprising young man, practically disinherited by his millionaire father, served to break a street-car strike and secured a settlement on most gratifying terms, will be told in Bluebird photoplays at the Bluebird theatre when Franklyn Farnum and Brownie Vernon appear in "The Car of Chance." Said terms of settlement included a $10,000 yearly job for the young man, six months' honeymoon, salary in advance, and the traction magnate's daughter as the bride. Before this happy outcome is attained, however, stirring episodes and many highly amusing incidents fill the screen life of the photoplayers with excitement. The result is sure to provide an entirely agreeable hour for theatregoers who enjoy photoplay entertainment in its best form.

Scenes from the Butterfly Picture "High Speed" with Jack Mulhall

Enter Eddie Polo the Scrapper

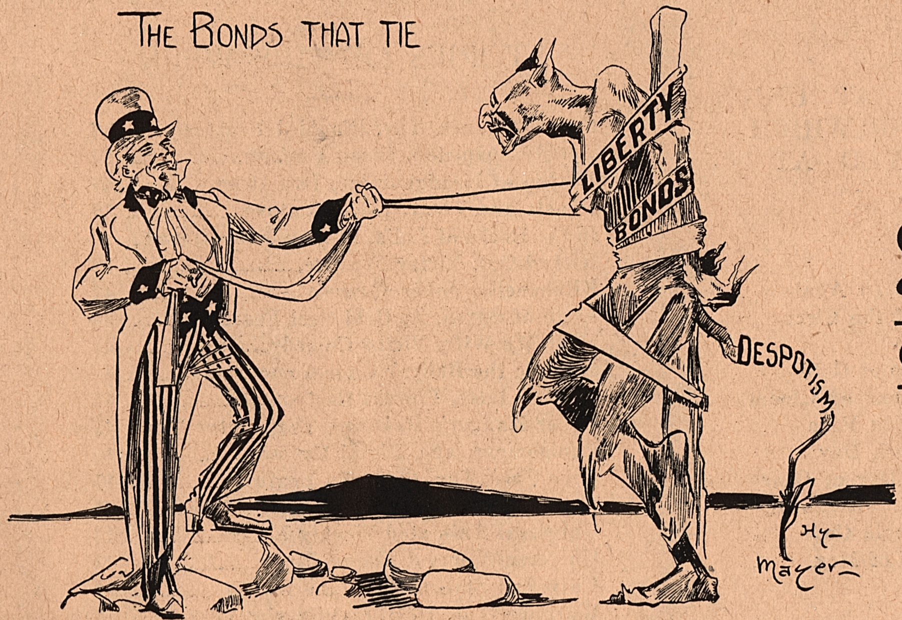
Scene from the fourth chapter of the serial "The Gray Ghost."

IN the Fourth Episode of the serial "The Gray Ghost" which is being produced by Stuart Paton from the Saturday Evening Post success "Loot" by Arthur Somers Roche, Eddie Polo has a chance to show the characteristics which make him one of the greatest serial favorites of the screen. There is a thrilling fight in the restaurant, Bishop's, from which the hero, Hildreth, has just made his escape. Polo, who plays the role of Hildreth's secretary, comes to the cafe looking for his employer, and meets the Gray Ghost's men. He immediately senses the situation, and starts a fight to keep the men occupied so that Hildreth may escape. The men fight over the top of chairs and tables, to the accompaniment of broken furniture and smashed crockery. Polo raises a man in the air, and then hurls his limp body on top of a table full of dishes and silverware all of which crash to the ground. The diners rush for the exits before the onslaught of the fighting demon, who holds six men occupied as easily as one. When at last Polo thinks that they have had enough the floor is strewn with wreckage. and several of the Gray Ghost's gang are nursing broken bones and bruises.

Of course the conclusion of this conflict was settled beforehand by the script, but the actors who staged it with the Universal strong man certainly knew that they had been fighting when Paton cried "Enough!" Polo got up off the floor, settled the remains of his collar and tie, and asked the director if that would do, as if nothing had happened. This episode of the serial is the most sensational, so far. But Polo's work has only begun, and he will have many more opportunities in which his skill as a boxer and his great strength will have full play.

It is good news to the fans, who enjoy Eddie's work on the screen to hear that he has signed a two-year contract with Universal, and will continue to do the sort of thing which has made his name known to the farthest corners of the world. The Universal is constantly receiving letters from far off countries praising the work of Eddie Polo in Universal serials, and asking in what he will appear next.

In all his fights for the screen, he has never received an injury, though he throws himself into the work at hand as whole-heartedly as if he really were the character he is playing, and lives depended upon his prowess as they do in the script. This sincerity is a strong factor in his success, and has helped to make him a favorite al lover the world, wherever pictures are shown.



Expressive cartoon drawn by Hy. Mayer for the Universal Animated Weekly at the time the Liberty Bond issue was uppermost in his mind.

Gale Henry

GALE HENRY in "The Soubrette"

One Reel Joker Comedy

Gale Henry is always funny. She is not only so naturally, but she can think of new comedy tricks faster than her cameraman can "shoot" 'em. In "The Soubrette" her country lover, Milton Sims, is stolen by a city vamp. Gale follows and becomes a cabaret singer, rendering all the popular tunes of twenty years ago. She is a scream and to rescue her "boy" she finally wrecks the place. Book through your nearest Universal Exchange.

BOOK THIS

The MOVING PICTURE WEEKLY

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The MOVING PICTURE WEEKLY

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A Royal Pair
Washed Into Scandal
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John Ermine of Yellowstone
Primeval Passions
Their Night Off
The Dynamite Special
The Devil's Flyer
Out and In Again
Sadie of the Circus
Mr. Opp
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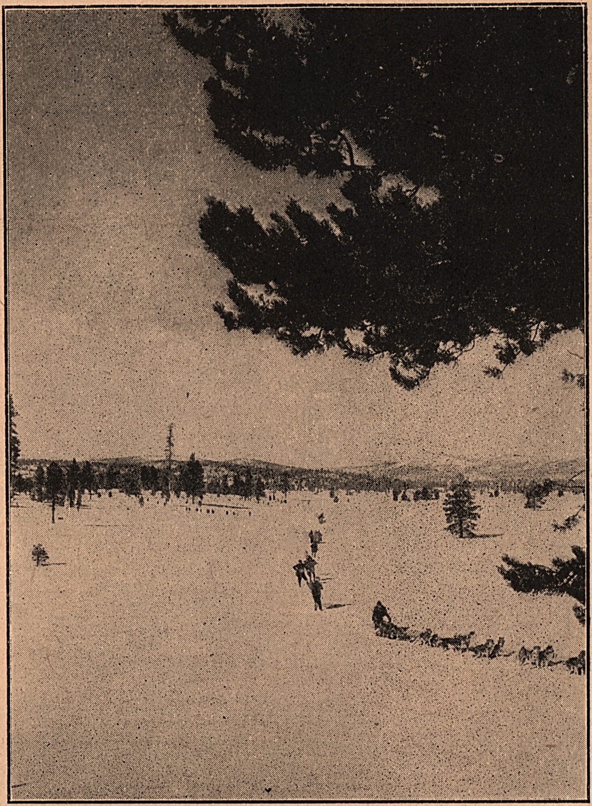
A Bluebird Frappé

ONE of the most beautiful Bluebirds ever released—and that is going some—is "The Greater Law," which will appear on July sixteenth. The cut gives some idea of the wonderful scenery in which this corking story was staged. Lynn Reynolds, who has earned the nickname of "nature study" director, took his company to Truckee, California, way back last winter, to make most of the scenes. One of the first articles in his creed is that no interiors should be used in a photoplay, where an exterior can be made to do. George Hernandez, Larry Peyton and Myrtle Gonzalez have the leads in the picture, which has an absorbing story, culminating in a brand new situation. All of them had to learn to be expert "snow shoeists" for the photoplay, the scene of which is laid in Alaska.

When the picture was completed and sent in to the New York office for a first view, it made an instantaneous hit with the office force; but it was decided to hold it until midsummer, so that audiences might get the full enjoyment out of the snowy settings, which would come from the contrast with torrid weather outside the theatre.

Miss Gonzalez, who plays the role of avenger of her brother's death, wears a complete suit of furs, in the picture, which was presented to her by an admirer from the North country. Rare skins are used and blended by most skillful of Eskimo fur-workers, whose cleverness in manipulating pelts is famous. The suit consists of trousers and leggings, and top part like a fur blouse, with a hood fringed all around with long-haired fur, which falls over the face and protects it from the freezing temperature.



Scene from "The Greater Law," comi ng Bluebird.

BEAUTY *and the* BURGLAR

FATHER invited "Speed" Cannon, a young broker, to his home to discuss a deal. Speed came rather late, and knew that there was something wrong the moment he entered the house, for he found mother lying in a faint on the stairs. He rushed up to the second story and discovered a sneak-thief in the act of appropriating daughter's jewelry. A couple of maids cowered in the corner, for there was a business-like gun in the burglar's fist. Speed jumped on him from the rear, and there was a pretty scrap. When it was over, the burglar in the hands of the law and mother revived, Speed turned for his just reward at the hands of the owner of the jewelry. She had lain passive on her daybed throughout the scene, a placid spectator, and she now gently patted back a yawn, and remarked that burglars were such a nuisance.

Scene from coming Butterfly, "High Speed," with Jack Mulhall.

Speed was struck all of a heap by the lackadaisical, languid, la-de-da beauty of her, and he determined to play Prince Charming to her Sleeping Beauty. Later, before he has succeeded in cracking the varnish that a finishing school has plastered thick over her natural impulses, daughter is literally nagged into a marriage with a fortune-hunting Count. Father, however, is on Speed's side, as he has the inestimable advantage of having been born under the Stars and Stripes. He assists Speed in a Young Lochinvar stunt, and the young man dashes into the very midst of the wedding, snatches up the bride, and carries her off to his office, where a minister is waiting to tie the knot. Mother follows, but Speed's whole staff keeps her at bay till the ceremony is completed. And that's the story of "High Speed."

TAKE IT

(No. 183. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

YOU don't use **half** enough newspaper advertising, Mr. Exhibitor!

And most of you don't make the best use of the brains God gave you in the way you apportion the little advertising that you do.

If this is disagreeable reading, don't read it. But if you care a rap about increasing your business or holding the business you already have, listen to me—and listen carefully:

Duty and common sense require you to keep your theatre open this summer, whether you ever kept open in the summer in years gone by or not. And by keeping your theatre open, I don't mean merely keeping the doors open and letting the people walk in. You've got to do more than that, winter or summer. No matter what line of business you might be in you'd be living behind the times if you did not advertise, **advertise** and then—**advertise MORE.**

The trouble with most of you exhibitors is simply this. You advertise your heads off when your picture happens to contain a well known star, but you quit advertising when it doesn't. Then you give the credit for full houses to the star, instead of to the advertising. I have said to you a dozen times that if you would advertise **all** of your shows even half as much as you advertise when you are showing a star, you would get a tremendous response from your public.

Now listen to Mr. J. I. Schnitzer, general manager of the Central Film Service Company of Indianapolis, who writes as follows:

"Whenever an exhibitor complains of doing poor business and I trace it down, I find almost invariably that it is due to lack of newspaper advertising. When they are showing a big star the newspaper offices don't have type large enough to carry their ads. It stands to reason that if they advertise so heavily and get the business on these stars, they would also find advertising a mighty profitable investment if they would stick to it whenever they have good pictures, star or no star."

If you don't show a real enthusiasm in your pictures, even when there are no great stars in them, you can't possibly expect to impart

FROM ME

enthusiasm to your patrons. And the most practical way to prove your enthusiasm is to advertise, advertise and then—advertise smoe **MORE!**

Some of the Universal's greatest successes have had no stars in them, and the very fact that they were successes has even made stars of the hitherto unknown actors and actresses who appeared in them.

There are two very significant facts which I would like to have you associate together in your mind. The first is that the Universal company has ALWAYS been the heaviest and most consistent advertiser in the picture business. The second is that the Universal, ever since its inception, has ALWAYS been the most successful company in the business. We would just as soon think of quitting the producing of pictures as to quit advertising! And the very same thing is true of Ivory soap, Steinway pianos, Tiffany jewelry and a hundred other things that you know of.

Apply this lesson to your own business and—advertise.

Advertising once and then quitting is silly. The only successful way to advertise is to keep everlastingly at it, and keeping everlastingly at it COMPELS SUCCESS.

Keep the movies moving all the year around. Give your patrons the kind of selected pictures that we have mapped out for the summer, but **don't keep it a secret from them.** Tell them what you've got—tell them repeatedly. Never stop. Bang away at it day after day and week after week. Don't expect sensational results right at the jump. The public is a slow moving body, but once you get it moving your way, all the competitors on earth can't stop it.

If you are not skilful at advertising, tell the nearest Universal exchange manager and he'll either give you expert help or call on our own advertising staff to put you on the right track.

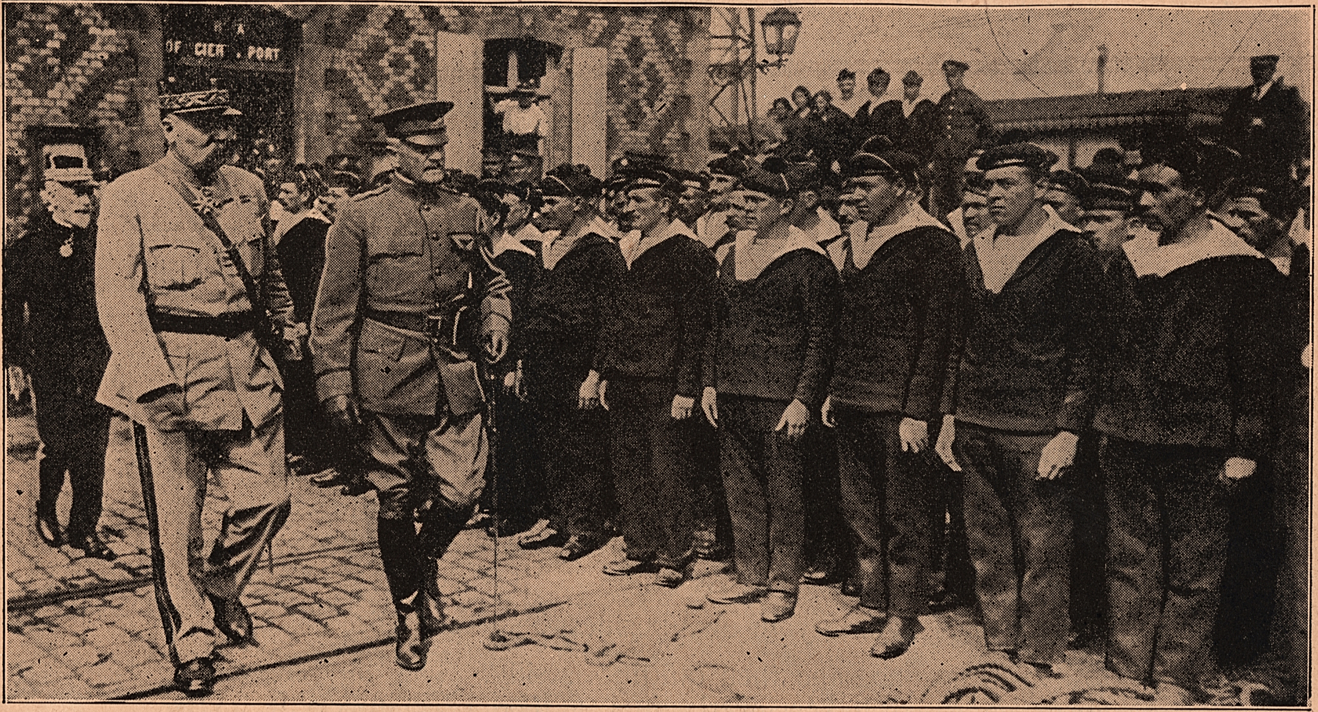
Now, LET'S GO!

Universal Film Manufacturing Co.
CARL LAEMMLE, President.

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

Special Pershing Animated Weekly



SAMMEES! Samees! Vive, Sammees!" France has its poilu, Great Britain its Tommie, and now America has its Sammies. The phrase was born of the enthusiasm with which Major General Pershing's troops were received by the almost frantically jubilant French people as the American transports warped into the quay of a port somewhere in France. Pershing's regulars, as they debarked from one of the most remarkable voyages ever undertaken, understood perfectly this French pronunciation of a name which they instantly understood belonged to them. It added a zest to their landing and a cheerfulness to their workmanlike step as the forces of American regulars marched gaily down the long French quay.

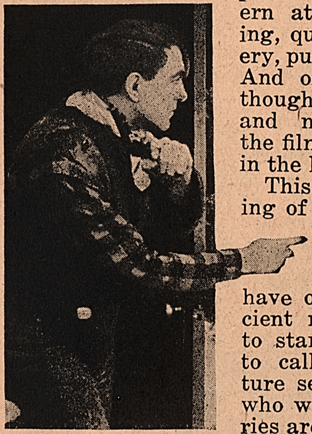
The Universal Film Manufacturing Company has scooped the entire United States releasing a thousand-foot picture of General Pershing's arrival, and the arrival of his troops in France for active service. Strange as it may seem, the negative that the Universal has is the only one so far to be sent over here, and by a series of fortuitous accidents the Universal was able to release it on Saturday only a few hours after it was received. So high an estimate is put on the news value of this first picture of the epoch-making arrival of the invading United States troops on European soil, that the first special Animated Weekly ever released was put out consisting entirely of this subject—General Pershing and his troops in France. So great a demand was evinced by theatres in New York for this picture, for which special paper was rapidly gotten out, that a number of prints almost approximating a record was printed by the laboratories, and the demand for new prints is still strong.

Another unprecedented fact in connection with this picture is that the arrival of the negative in this country is almost in coincidence with the first cable dispatch announcing the arrival of our troops abroad. So strict has been the censorship, and so general the respect of the American newspapermen for the desire of the government to shield future transports from any danger, that nothing at all had crept into the papers. On Saturday a special Animated Weekly on General Pershing's troops was released, only one day behind the cable.

Furthermore, the cable itself was so meagre, and the newspaper office-written description of the arrival so obvious and unilluminating, that one gets a much more complete impression of the scene from looking at this Animated Weekly than they will from reading all of the morning papers dealing with the subject for the last four days. The Universal exchange in Washington, D. C., was commissioned by the Universal to invite the heads of the governmnet to see this print even before it wes released in New York, and this request was so generally complied with, that almost all of official Washington had a view of General Pershing's safe arrival before the country in general saw it. Service like this occurs only once in a great while.

Universal Pictures for Week of July 16

HARRY CAREY'S three-reel Western dramas are always a refreshing spot in any evening's entertainment, and the week of July 16th brings this sterling Western actor in a three-reel Western drama, entitled "Six-Shooter Justice." It was written by T. Shelly Sutton, and directed by Fred A. Kelsey, with Claire Du Brey prominent in the supporting cast. "Six-Shooter Justice" is a typical Carey picture with plenty of Western atmosphere, hard riding, quick shooting, treachery, punishment and reward. And of course, Carey, although sufficiently maligned and mistaken throughout the film, comes into his own in the last reel, as he should.



This week sees the starting of a brand-new idea in Universal pictures. The Universal is fortunate enough to have on its shelves a sufficient number of negatives to start what it is pleased to call an individual feature series. Among others who will appear in this series are Cleo Madison, Mary Fuller and J. Warren Kerrigan. The first of these pictures will be released as a Cleo Madison feature. Its title is "The Web." It is a two reel society drama, was written by Catherine Kingsley, and produced by George Cochrane, and numbers in the cast which supports Cleo Madison, Gretchen Lederer, George Pearce and Jack Nelson.

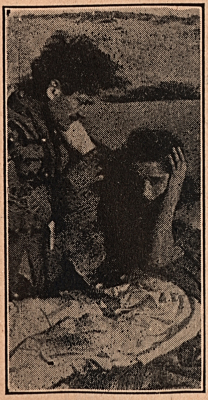
William Franey appears in a Joker comedy entitled "He had 'Em Buffaloed," and the remarkably humorous effect of the entire picture is very largely due to William Franey's own efforts.

There is also an L-Ko appropriate to hot weather entitled "Surf Scandal," presenting Dan Russell and Gladys Varden in a little sketch beside the ocean.

Other comedies released that week are the Victor two-reel comedy entitled "One Bride Too Many," and Gale Henry in a single reel Joker entitled "Some Nurse." The Nestor comedy is entitled "The Dark Deed."

High Spots in July 23 Universal Pictures

AMONG the Universal pictures for the week of July 23d the Gold Seal drama, "A Soldier of the Legion," is considered very much out of the ordinary for a three-reel picture. It features



Irene Hunt and Leo Pierson in a miniature five-reeler if there ever was one. The picture was directed by Ruth Ann Baldwin, and is a story within a story, written by Maud Springer Neeson. Two aspiring authors, in the story, are very hard up for money. A ragged maid-of-all-work gives them an idea, and they set the characters down in Algiers, and there weave about them a wonderfully dramatic and absorbing drama. Then they dig up ten cents and go out to celebrate. In the meantime the maid-of-all-work, the heroine in the story, in cleaning up puts "The Soldier of the Legion" in the stove, and it goes up in smoke, and we are back where we started again, after one of the most enjoyable pictures in many moons.

Another enjoyable picture is "The Beautiful Impostor," featuring Mary Fuller. In fact, it is to be put out under the title, Mary Fuller Picture, and is a two-reeler of engaging quality and of particular interest to women on account of the remarkable number of beautiful costumes which Mary Fuller wears.

Herbert Rawlinson, who is making such a name for himself in "Come Through," appears also the same week in a more than ordinarily interesting comedy-drama entitled "Caught in the Act."

There are also a number of remarkably fine comedies shown this week. One of them, "Seeing Things," brings Eddie Lyons, Lee Moran and Edith Roberts to a comedy situation in a lodge in the mountains.

Gale Henry's work in "The Soubrette," a single reel Joker, is also worthy of note.

William Franey's Joker comedy is entitled "Canning the Cannibal King," and there is the

usual Powers split reel comedy cartoon and Dorsey educ., Current Events, and Animated Weekly.

"Now keep as quietly as possible and I'll hide up here."

"The jig is up," said Jerry.

Louise Lovely and Allen Holubar in "The Reed Case"

Helen is amused at Schuyler.

SOME of the most remarkable shooting seen in recent pictures is a feature of the Butterfly Picture, "The Reed Case," for which the young director, Allen Holubar, is almost wholly responsible. He wrote, adapted for the screen, produced and played in the picture, and he made a mighty good job of it while he was at it, assisted by Louise Lovely and a big cast of Universal players. Ed Jones, the sharpshooter of Universal City, did some stunts with his trusty rifle which will make the fans open their eyes, and, just for good measure, there is some lovely woods and mountain scenery. Here is an outline of the exciting story:

Chief of Police Grady, of the New York Central Office, informed Jerry Brennon and "Bull" Renfroy, the two principal detectives of the force, that the Grayson gang was pulling a haul that night and, realizing that this would mean promotion for the man who made good, the men set out to capture them.

As always, Jerry made good. He

BUTTERFLY PICTURE. Story, scenario and production by Allen Holubar, who also plays the leading role, with Louise Lovely opposite. A mystery tale enlivened with remarkable shooting scenes.

CAST.

Jerry Brennon	Allen Holubar
Bull Renfroy	Alfred Allen
Chief Grady	Fred Montague
Senator Reed	George Pearce
John Reed	Sydney Dean
Helen Reed	Louise Lovely
Mrs. John Reed	Nanine Wright
Schuyler Hastings	Ernest Shields
"Red"	Edward Brady

caught two crooks in Senator Reed's home, for he climbed through a window and surprised them completely. Senator Reed was so grateful that he offered to do anything for Jerry.

After three years of active service, Brennon reached the point where he faced a complete nervous breakdown. The doctor and Reed insisted that he rest up, but Jerry said there was too much to do in the department. Finally he was persuaded to do the sensible thing, and although Grady asserted that he couldn't get along without him, Brennon accepted Reed's offer to occupy his lonely little cabin high up in the Adirondacks.

Helen Reed, the season's debutante, was courted by Schuyler Hastings, whom her mother favored, but of whom the father was doubtful. Helen, however, told Schuyler he would have to do something worthwhile, for the man she married must be some one she could look up to and believe in. Helen determined to go shopping and, bidding her parents good-by, was escorted to the taxi by Schuyler.

Jerry found the cabin lonely enough, but was rather suspicious because of the darky's driver saying that it was haunted. No sooner had he arrived than a shot was fired at him, making a hole in his hat. That night he slept restlessly, waking suddenly at some peculiar sound, and dreaming of a woman playing a piano, and of seeing a woman weeping. When he woke

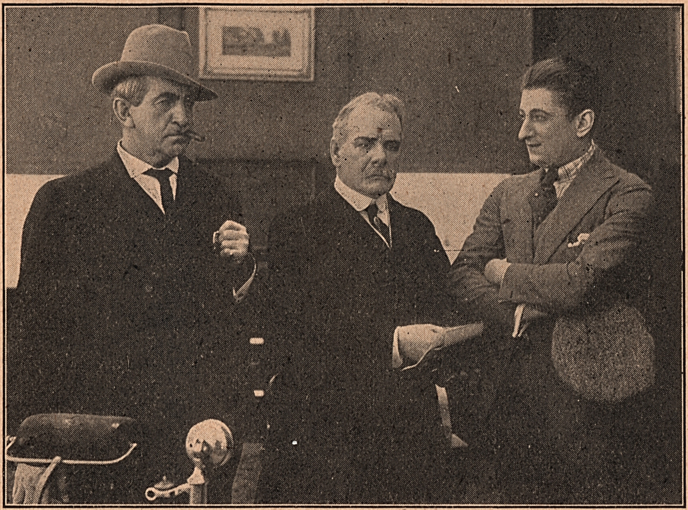
up in the morning, two bullets whizzed past and lodged in the bed. Then he found a note pinned on the door which warned him to get out.

Jerry discovered a secret door and, upon forcing it, found a girl huddled on a bed, weeping bitterly. It was Helen, and though at first afraid of Jerry, she soon was telling him of her misfortune. While shopping, she had been kidnapped by getting into the wrong taxi.

When the gangsters came to the cabin, Jerry climbed into a loft and listened to their planning to return at ten o'clock to remove Helen to a hut ten miles away.

Jerry made his way in haste to the village, where he found the sheriff, and with him and some other men rushed back to the cabin in a wagon. Helen was taken from the room and put in the wagon, hidden among the bushes. When the gangsters arrived a terrific fight took place. One ruffian escaped and got into the wagon, but Helen managed to obtain the revolver from him and forced him to return.

Brady was delighted with Brennon's success, and the Reeds were ready to weep for joy at seeing Helen again. Jerry proudly introduced his future wife won in "The Reed Case."



Jerry insists upon resigning.

HOLUBAR'S GREAT FILM RECORD.

DETECTIVE stories of the unraveling of a mystery by a super-sleuth, are among the most popular type of photoplay. A splendid story of this kind will come to the Butterfly Theatre when the Butterfly picture "The Reed Case," which was written and directed by Allen Holubar, is shown there. Mr. Holubar also played the lead himself, and has added another fine piece of work to the long list of his screen characterizations. He is best known, perhaps, for his interpretation of the part of Captain Nemo in the splendid Universal production of Jules Verne's "Twenty Thousand Leagues Under the Sea," one of the greatest mystery stories ever written. Another recent characterization of the young actor-director was that of the soldierly hero of the Butterfly picture, "The Field of Honor," the scene of which was laid in Civil War times. Mr. Holubar has placed this story in the present day, and the action in the Adirondacks.

FULL OF THRILLS.

WHAT would you do if you went up to a lonely shack in the Adirondacks to recover from a nervous breakdown, and were greeted on your arrival by a bullet through your hat? Then, having convinced yourself that it was an accident, how would you feel if as you lay in bed, two more bullets came sniping through the window and buried themselves in the headboard of your bed? That was the reception which awaited young Jerry Brennon, the cleverest detective on Chief Grady's force, who had put in three years of rounding up criminals and unraveling mysteries and whose nerves had suffered in the process. Jerry did the unexpected, for instead of being chased away by these manifestations, he went right to work and solved the biggest mystery of them all, winning a bride as a side issue, and congratulations from even his worst enemy. All this and much more happens in the Butterfly pictures, "The Reed Case," which was written and directed by Allen Holubar, and in which he plays the leading role supported by Louise Lovely.

Jerry breaks into the secret room.

A FINE CAST.

LOUISE LOVELY is the kidnapped niece of Senator Reed, whose mysterious disappearance is the basis of the story. Holubar is the young detective, Jerry Brennon, who discovers her whereabouts in the most unexpected fashion, and by his courage and resource defeats the plans of the crooks, and captures them red-handed. In the support of these leading players is Alfred Allen in the role of the old-fashioned type of detective who is distrustful of Jerry's modern methods, and jealous of his success. Sydney Dean, who will be remembered for a fine characterization in Holubar's preceding Butterfly, "The Field of Honor," has the role of the girl's father, while Nanine Wright, known at Universal City as "Mother," is her mother. Ernie Shields is a society fop who begins something which he can't finish, and George Pearce is the Senator. Ed Brady gives a good characterization as one of the crooks.

"Come through"!

LOOKING over the list of Universal's recent big special features, one cannot help being struck by their remarkable titles. "Where Are My Children?"—the most imitated title in the business—"The Hand That Rocks the Cradle," "God's Law," and now "Come Through"—every one of them carries a punch, or an appeal which makes for success, before anything is known about the picture at all.

When "Come Through" was sent in from the Coast, it was called "Hands Up!" a good enough title in its way, but one which had already been recognized as such by a number of other people. R. H. Cochrane, who named all the winners mentioned above, by the way, saw the George Bronson Howard creation in the projection room, and he said, says he:

"I've got the title for that picture, and I've got a new angle for advertising it that will make the public sit up!"

And that is how the latest Universal film baby was christened with a name which is one of the most arresting and the cleverest which has appeared in a dog's age. As for the advertising angle, it was so clever, so striking, and so "different," that it raised a little whirlpool of discussion even in the deep waters of the New York newspaper offices, and attracted pretty nearly as much attention as the picture itself.

"Come Through" had notices in the critical New York press which are very, very far out of the ordinary. Some of them are going to be quoted here, though it would be easy to fill the entire space alotted to this story with the reproduction of them. But "Come Through" is the kind of a photoplay about which it is a pleasure to write, and I'm not going to give up all this nice white paper to quoting even New York reviewers. In the first place, there is one of the best stories ever filmed. It was written by George Bronson Howard, who has filled up quite a lot of nice white paper on his own account, and who is ready to sign and swear that this is the best "thriller" he ever perpetrated. Enough happens in seven reels to make a twenty episode serial, and the threads are so cunningly entangled, that I believe the author himself had no idea how they were going to be straightened out again until he got to the very last scene.

In the second place, reading from left to right, Herbert Rawlinson has *the* chance of his career in the role of James Harrington Court, alias The Possum, and he "comes through" in the most thoroughly satisfactory manner. You'll see what the highbrow critics say about him later on. And he has a fine cast to back up his efforts, headed by Alice Lake, one of the best dancers who ever tied a ribbon around her head and made her feet earn a living for her. Decidedly these two factors deserve first and second mention, but for third there are so many contenders that the task of apportioning the awards grows difficult if not impossible. Here is a synopsis of the events, as the Morning Telegraph summed them up:

"Supposing you were a burglar on the trail of a $10,000 necklace. You broke into a house in search of your prey and were confronted with a long deadly-looking gun. You were ordered to throw up your hands, brought before a minister and compelled to marry a handsome, intelligent-looking girl whom you had never set eyes on before. Just what would you have done? That is the situation into which James Harrington Court, played by Herbert Rawlinson, a gentleman burglar known as "The Possum," was thrust one dark night.

Dancing scenes from "Come Through."

STIRRING Universal State Rights feature which caused a real sensation in torrid New York at the Broadway Theatre. George Bronson Howard's seven-reel drama has novel twist. Rawlinson finds his best role.

"Now come through, Miss Gay, or I'll bore a hole through this bird."

CAST.

Velma Gay....Alice Lake
Her Aunt....Jean Hathaway
Archie Craig....George Webb
Buck Lindsay....Roy Stewart
Jas. H. Court, "Possum," ....Herbert Rawlinson
John Lysaght....Charles Mailes
Mrs. Stoat....Margaret Whistler
McGinnis....William Dyer

The girl was Velma Gay, a character just fitting Alice Lake, and the man with the gun was Buck Lindsay, Roy Stewart off the stage, a wealthy Western mine-owner who found that he was being betrayed by Velma, or rather her gold-seeking aunt.

"This is the situation about which the plot revolves in a whirl of action —good, clean action that compels interest.

"The story is this: Mrs. Sylvester Van Deek, played by Jean Hathaway, seeks to barter her niece to a wealthy man. Velma loves Archie Craig, but he has no money and is in the same boat as Mrs. Van Deek. Comes East one Buck Lindsay, who has an income he cannot spend. Mrs. Van Deek believes her niece is just the one who can dispose of Lindsay's money and plots their marriage. A couple of Buckaroo friends of Lindsay's come East to see that his marriage is properly done, and buy for his wife-to-be a valuable necklace. It so happens that they run into Jimmy Court, who learn of the haul they carry. He plans to "cop" as soon as possible.

"Everything goes along well with Lindsay and Velma until the former learns that the girl is in love with another. Then he plots on his own account. "Possum" comes after his haul, and, as noted before, all that awaited him was a gun, a wife and a minister. It was hard on the girl, for she had to make up her mind in ten seconds or see "The Possum" shot. (She had been expecting Archie Craig all the time for a sentimental farewell before her marriage.)

"Things happen fast after that. Craig throws down Velma for a wealthy widow, and it is then up to Court to make good. He turns square and becomes a dance artist assisted by his oddly won wife. They make good, and are going great until Lindsay finds out the terrible mistake he has made and tries to win Velma from Court. The latter gains the aid of "the honest Alderman" John Lysaght, and fighting hard, ultimately not only triumphs in the plot laid for him by Boss McGinnis and Lindsay, but also has the pleasure of having the latter come to his rescue while he is battling with McGinnis and his gang in their own lair. The climax is reached at this point——"

Well, there is the story, shorn of all detail, and many of the surprising features. What do you think of just the bones of it? Promising, eh? Audiences seemed to find that the promise is fulfilled, and a whole lot of the Broadway patrons asked for more. They found seven reels of the adventures of Jimmy and Velma all too short.

And now let's see what the professionals had to say about it.

"Come Through" George Bronson Howard's "epic of the underworld" came through last night at the Broadway in the form of an entertaining, thrilling seven-reel photoplay feature, with a punch and dash which should make it a success. The dancing scenes introduced into the restaurant scenes are so realistic that one is almost inclined to applaud the art of Rawlinson and Miss Lake. Rawlin-

(*Continued on page* 31.)

Third Episode of "THE GRAY GHOST"

"Why don't you kill me?"

Marco waits for Hildreth.

"You are Ted Daly!"

IT is Hildreth, the young Englishman, whose mission to take a two-million-dollar necklace across the ocean causes all the trouble, who receives the warning, which gives the third episode of the new serial, "The Gray Ghost," its title. And it is the beautiful heroine, Morn Light, who gives him the warning. The story is adapted from the screen and produced by Stuart Paton, from the Saturday Evening Post success "Loot," by Arthur Somers Roche.

At the theatre, Hildreth sits in a box with two crooks, who were seated before he arrived. He appreciates Morn Light's beauty and splendid dancing and sympathizes with her when, without any cause, she falls, spraining her ankle. The manager informs the people that Miss Light will appear in the next act, but will be unable to dance again. When the men leave to smoke, Hildreth follows them and in the smoking-room is handed a program by a boy who whispers to him that there is a message inside it. The two crooks are determined not to let Hildreth return to the hotel. Morn Light becomes more anxious every moment.

The note urges Hildreth to come at once to Morn Light's dressing-room and, greatly perplexed, he goes. The maid listens at the door, and realizing this, Morn Light laughs, calls Hildreth Ted, and then sends the maid to the drug store for a headache powder. Morn Light writes on a piece of paper and hands it to Hildreth; he reads, "For God's sake laugh." The situation is very strained. Writing again, she tells him he is Ted Daly; not to ask any questions, but to meet her at twelve in the private dining-room at Bishop's; to ask for Jacques, who will understand and show him to the room; not to go back to the theatre; to say something polite about her injury and not to forget that he is Ted Daly. Just then the maid enters to say that she sent a boy for the headache powder. Hildreth leaves.

"THE WARNING" is the title of the third chapter of the new serial which is adapted for the screen and produced by Stuart Paton from the Saturday Evening Post success, "Loot," by Arthur Somers Roche.

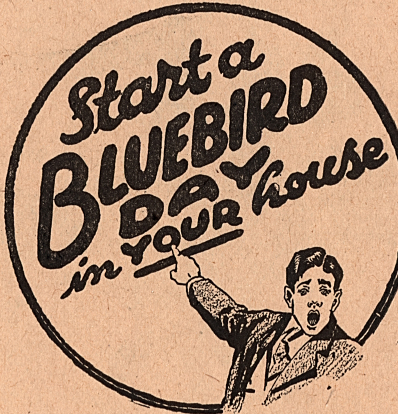
CAST.

Morn Light	Priscilla Dean
Wade Hildreth	Emory Johnson
The Gray Ghost	Harry Carter
Hildreth's Secretary	Eddie Polo
Morn Light's Maid	Gypsy Hart
Ashby	Wilton Taylor
Williams	Francis MacDonald

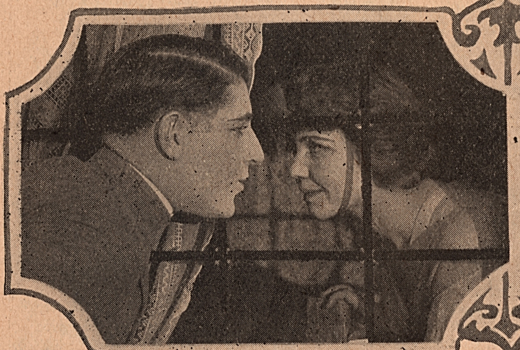
Two hours later The Gray Ghost is told by the crooks that they have again been foiled and he is eager to kill them.

Piqued with curiosity, Hildreth calls up the Arabin home and learns from the butler that Mr. Arabin has not been in New York that day, but is in Boston. Hildreth is flabbergasted, but he goes to the restaurant and asks for Jacques, who shows him a private room, with a special exit. Hildreth sits down to wait.

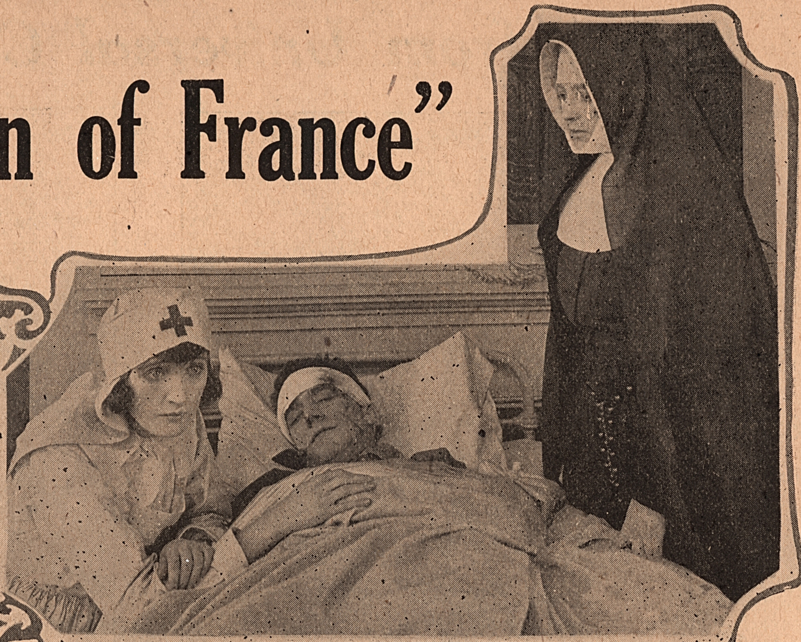
Morn Light is helped home by her maid, whom she sends to the drug store for a forgotten package. When the girl is gone she rushes to the phone and calls up Hildreth at Bishop's. She is just warning him not to return to his hotel, when The Gray Ghost enters her room. She hears him, and changing to a light tone, she laughs and thanks "Ted Daly" for calling her up again. The Ghost says, "I hope this is not a love affair, for remember, you belong to me!" He goes toward her to take her in his arms, but she seizes a paper-knife and keeps him off.



"Three Women of France"



Aimee lays her plans.



The nun and the grisette recognize the man.

REX Two-Reel War Drama. Written by Bess Meredyth and produced by Ruth Ann Baldwin, with Jack Mulhall in the role of the one man in the life of three women of different stations in life.

CAST.

Sister Genevieve	Adelaide Woods
Fifi	Irene Hunt
Aimee	Virginia Lee
Lieut. Dubois	Richard Ryan
Raoul Renfret	Jack Mulhall
Doctor	Daniel Leighton

HOW one man became the first consideration in the lives of a nun, and a little grisette of Paris, and how his own frivolous butterfly wife was brought by the chances of war to devote herself to him at last, is wonderfully told in this strong story, "Three Women of France," written by Bess Meredyth and produced by Ruth Ann Baldwin. Three different types of women are concerned with one man, and it is the little grisette who makes the supreme sacrifice in the end, which gives him his chance after he is grievously wounded.

The war had turned a splendid chateau into a hospital. It was guarded by a number of gendarmes, and inside were many wounded soldiers. Sister Genevieve, a woman who knew the sorrow of suffering but not the sorrow of sin, and who, therefore, could not be wholly tolerant, helped to care for these men. Fifi, on the contrary, had known sin in all its ugliness, but like many another of the half-world, had given everything to the great war, even herself. She cheered the sick, sang to them and brought fresh, beautiful flowers to them. All looked for her and anticipated her coming. In the village near the chateau, even the old people and the children loved Fifi. Sister Genevieve disapproved of Fifi's light-heartedness, especially after she had sung a frivolous song at the request of a dying soldier, but Fifi's answer was that she could see no real difference between a prayer and a song.

Lieutenant Dubois, of the guard, knew he was a handsome fellow. He was at the time in love with Aimee Renfret, a pretty woman and a weak one, whose husband was in the trenches. She returned his admiration and made arrangements to go to Paris with him during his furlough. Fifi overheard their talk.

The enemy began a sharp attack on Wednesday, and on Thursday the stream of wounded poured into the hospitals. Among them was Raoul Renfret, whom the war had broken like a thing of clay. When Sister Genevieve saw him, she vividly recalled the days when he and she were sweethearts; they had quarreled and he had never returned. After three years with no word from him, she had become a nun.

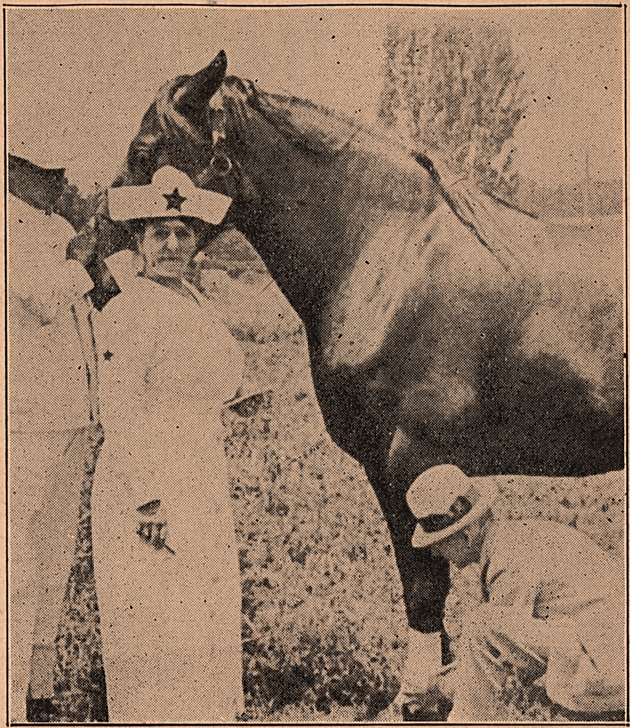
While thinking of the past, Sister Genevieve was startled by Fifi, who sank to her knees by the bed of Raoul. Asked by the Sister if she knew him, too, Fifi told her that he was the first man who ever treated her as a good woman and who made her want to be good in return. She said that while trying to protect her from a jealous lover, he had been stabbed and she had taken care of him for three long months. After he had gone, she couldn't go back to the old life.

The doctor made an examination and said that there was no hope for Raoul, who called continually for Aimee. Fifi hastened to her cottage, and in spite of Aimee's protests, forced her to come to her dying husband's bedside. The change for the better was so marked when Raoul quieted down with his arm around Aimee, that the doctor cheerfully said that there was now a chance for his life. Fifi determined that Aimee should stay there to save him.

Running to the cottage, she found the lieutenant waiting for Aimee to start to Paris. She told him that Aimee had to stay with her husband, and suggested that he take her to Paris instead. At first astonished, he agreed, for she, too, was a pretty woman. As they were leaving, Dubois with Fifi's bag, they passed the chateau, and Aimee saw them from the window. She looked at the lieutenant and then at Raoul, and, with a moan, fell on her knees by the bed and buried her head in the covers, while her husband's hand tenderly stroked her hair. Fifi had made her final sacrifice.

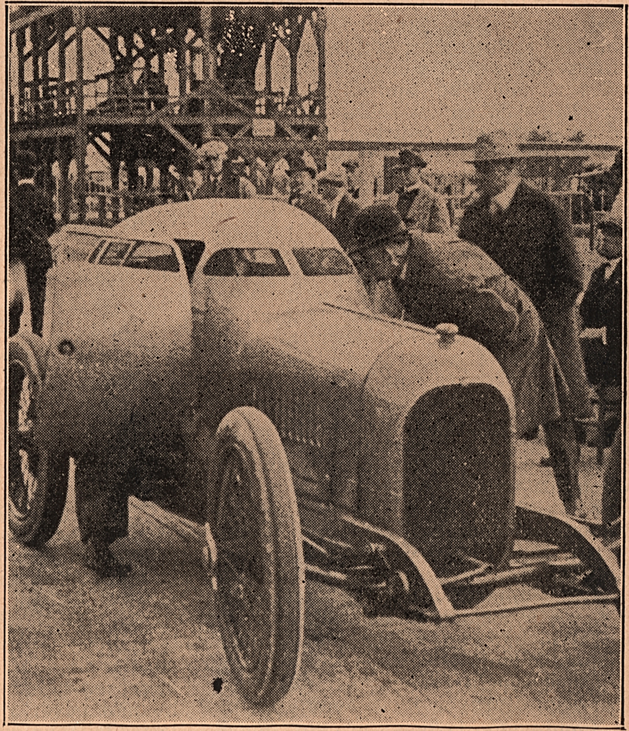
Scenes from Universal Current Events

American Genius Responds With Another War Wonder.



Mrs. Baldwin Gives Ranch To Aid Science's War Practice.

Interned German Sailors at Atlanta.



Oldfield's U-Boat Racing Car Competes With De Palma.

WITH THE NEWS WEEKLIES

CURRENT EVENTS, NO. 8.

Visitors From Britain On Both Our Coasts.—Kilties in New England and a warship in California, welcomed by us, stimulate recruiting.

Bangor, Maine.—The 236th Canadian Battalion, clad in kilts, took this town by storm and added number of recruits to the Union Jack and the Stars and Stripes. Many answered the calls made by the uniformed men, who asked them to join either Britain or America in this fight.

Salpulpa, Oklahomo.—The tallest animated signal tower and mobile "tractor" in the world was caught in action here by Universal Current Events cameraman.

Sub-Titles.—Here's your tower—R. E. Madsen, 18 years old 7 feet 10½ inches high—AND STILL GROWING. He convinces his little friend that walking is a great exercise.

Pennsylvania Answers France's Urgent Appeal.—Military parade of men who *have* enlisted bids you who *have not* done so to get into uniforms. —*Pittsburgh, Pa.*

England's Rulers Visit Manchester. —Great cotton metropolis honored by Royal pair on tour through north of England.

Speed Demons Are Grabbing War Stuff.—Barney Oldfield's U-Boat racing car adds war touch to race with Ralph De Palma.

Sub-Titles.—Crawling along at 115 miles an hour. Barney Oldfield and CIGAR, inside his "Deviled Egg."

America's Banner Is On the Firing Line and Is There To Win!—French-American camp on the French front shows our boys in the gray dawn preparing for victorious campaign.

Somewhere-In-France. — Looking strange to the fellows in America, but familiar and fine to the men who are at the front DOING THINGS, the Americans who are in the fighting game to make the world safe for sane people are right on the job. In their trim and business-like garb, they are uneasy under strain of delayed fighting.

Sub-Titles. — In the forests of France the Emblems of Sister Republics flaunt defiance in the face of the enemy. Sturdy, fighting Americans carry this emblem—let him who dares try to take it. Gas masks must be worn, in order to get close, that American marksmanship will score. The commanding officers greet the Americans and welcome them as fighters and as men. "We are in this thing to the finish. Let's hope the fellows back home come over SOON, so we can get home soon."

Sham Battle Minus the "Sham" Thrills As War Machines Fight.—Huge Engines of destruction, such are now forcing enemy out of France, advance in uncanny fashion.—*San Francisco, Cal.*

Willing Patients On Famous Ranch Aid In Science's War Practice.—Red Star Day at "Lucky" Baldwin's homestead brings mercy's hosts into contact with willing subjects.

Arcadia, Cal.—Farm stock loaned willing aid to fine men and women who are going to help our four-footed workers on the firing line. Bandaging, splinting, extraction of splinters—these and other kinds of relief were practiced.

Sub-Titles.—Mrs. Anita Baldwin, who gave the use of the ranch to humane helpers. No ranch is complete without a "Jass-ask."

American Inventive Genius Responds With Another War Wonder.—Army-hydro car one of marvels that make victorious end of war certain.

Washington, D. C.—The historic Potomac was invaded to-day with a marvel of mechanic genius that must be seen to be believed. It is a motor car, self sustaining on water, and means, that in transportation of troops, streams hold no terrors.

Sub-Titles.—Down the Potomac—1917! Reversing direction in the water.

Three American Beauties.—Worth living for—worth fighting for!

ANIMATED WEEKLY, NO. 79.

Servia's Sons Go Back To Fight For Allies.—First regiment, more than a thousand strong—all Austrian born—returns ready for instant service.—*Pittsburgh, Pa.*

Sub-Titles.—These men, *Volunteers* and *Fighters*, set an example. Aliens of other flags might well follow. Marker Viho, only American born American citizen in the regiment.

All Real Cops Are Not Six Feet Tall.—Boys' Organization of Junior Police, who look after the city's juvenile offenders and trash scatterers, now only two years old, turns out 2,000 strong.—*New York City.*

Sub - Title. — Police Commissioner and Mrs. Woods review the boys.

Here Is Part of the "Wallop" Pershing Is Packing With Him.—First contingent of United States marines, whose slogan "First to Fight" will be lived up to in France, where they are *now.*

Ready One Year Ahead of Time.—Naval Academy Class of 1918 Graduates early in order to take part in Great War.—*Annapolis, Md.*

Dutch Cruiser To Convoy Holland's Merchant Ships.—H. M. S. "Zeeland" first neutral man-of-war to safeguard her nation's commerce.—*New York Harbor.*

Vast Municipal Pier Opened At Woodmen's Convention.—Great structure for multiple uses scene of Trienial gathering of modern Woodmen.—*Chicago, Ill.*

Sub-Titles.—From the land side—the East entrance. As this modern "Town Hall of the Nation" appears from the Lake side. In the presence of many thousand modern Woodmen Delegates, Mayor Thompson officially opens the pier.

President Sees Politicians Forget Politics.—Republicans and Democrats play baseball for Red Cross benefit.—*Washington, D. C.*

Sub-Titles.—Arrival of the President. President and Mrs. Wilson greet members of both teams.

"Naval Day" At Great Lakes' Training Station.—Boys preparing for sea enjoy races and sports at famous Naval Preparatory Base.—*Chicago, Ill.*

Sub - Titles. — The gallery. The three-legged race. The shoe race. First man getting BOTH his shoes on, wins. John Phillip Sousa, famous March King, now in Uncle Sam's service, leads band of 150 pieces. "The Stars and Stripes Forever!"

Cartoons by Hy. Mayer, World Famous Caricaturist.

BROWNIE AS

"How I got into the Movies" told by the gi

By Marjor

THE sort of a girl to whom nothing much ever happens" is the modest way in which Brownie Vernon once described herself to an interviewer. Yet her record as a picture actress shows that she rose from the obscurity of playing "atmosphere" to leads in less than eight months, and this with no previous stage experience, dramatic school training, or any professional ancestry behind her. Merit, pure and simple, the habit of doing things better than the next one, aided by an appealing little face and a pair of the loveliest brown eyes in pictures, put Brownie Vernon in the proud position she occupies today—that of a Bluebird star whose appearances are eagerly awaited by an ever-growing public.

There may be no sensational episodes in her career, but there is certainly plenty of interest. "Brownie" is a nickname which was given to the little girl when she was a tiny thing, because of the immense eyes which were the first thing any one who looked at her always saw. Her godfathers and her godmothers in her baptism thought that "Agnes" was just the right cognomen for the baby girl, who was the pride and joy of her mother's heart. But they soon found that the dignified, not to say saintly, cognomen, was anything but appropriate to the little witch, who had ways of her own of "getting round" everybody in the family and achieving what she wanted. As she grew older, Brownie kept on developing this faculty of getting her desires fulfilled in a quiet little, sweet little way of her own. She always seemed to be perfectly ready to do what the other person wanted, and the other person seldom realized until afterwards, that Brownie's way had been the one that everyone followed.

Brownie was born in the state of Oregon, twenty-two years ago, and she is the authority for saying that there was nothing particularly interesting about her childhood.

"I was perfectly normal," she says, "I went to school and played with dolls, and had an occasional spanking just to break the monotony of my life. After a while, we went to Chicago, where I was sent to a convent school. We seem to have moved about a good deal when I was a little girl, for later we were established in Kansas City, where I attended another convent school, until I was considered 'finished.' Then we came out West again.

"I had always had a sneaking desire for the other side of the footlights. I daresay that every girl has, at one time or another. But my people had never been connected with the stage in any way, and of course, they would not have considered it for a moment. Probably it would have died a natural death, if chance had not taken us, one day, to visit Universal City.

"The very minute I saw a scene in rehearsal I knew that I had found the life of all others for me. I daresay every girl who goes there thinks the same thing, but really, in my case, it was an intense conviction. My mind was all made up on the spot, and it only remained to convince my mother that this was a serious proposition and not the daydream of a stage-struck girl.

"At first she was absolutely against it. Then I decoyed her out there again, and she began to see its advantages. She realized the reasonable hours of the actors, and their out-of-door existence. The chance of living, as she expressed it, 'like a Christian instead of traipsing all over the country,' gradually converted her to the idea of letting me try my luck. I had no influence, and no introductions, no stage experience—nothing at all but a consuming desire, and a very firm determination to keep on asking until I got what I wanted. I really don't see, now, how I had the nerve to think that I could possibly succeed, but after some agonizing days, in which I vibrated between faint hope and black despair, I finally succeeded in get-

A BLUEBIRD

girl with loveliest brown eyes in the world.

ris Howard

ting my name on the 'extra' list of Universal City. Of course, I really had no idea of what I was going in for! Why, the year before, I had been in a convent! But if some magic vision had revealed my future in one flash, I should have chosen just the same. Pictures are a real career and worth one's best efforts.

"I seem to have been born under a lucky star, or something, for in a short time I was playing leads in the Nestor company. It was just eight months, to be exact—I remember my first lead, you see. Then I did a lot of work with Herbert Rawlinson, and people were kind enough to say that we made an ideal couple! Last fall, I was transferred to Bluebird, to play with Franklyn Farnum. Our first picture, 'The Man From Somewhere,' was released in November, and since then life has just been one Bluebird after another, and I have enjoyed them all."

Brownie's specifications include a slender figure, five feet five inches tall and one hundred and fourteen pounds in weight—a charming profile—a slow, insinuating smile—a lot of fair hair—and a pair of eyes that any poet might be pleased to write a sonnet to. She does everything that even a screen actress can be asked to do—rides, drives, runs a car, swims, dives, dances, plays any and every game, and will perform stunts with the best of the daredevils if the director says so. She jumped out of a third-story window, to put a punch in a picture, one time, and in another she dived off the deck of a steamer into the ocean. She understands the art of wearing clothes, and as one of her admirers said the other day, "She wears the sort of thing that a *real* girl would wear."

If she were not a screen actress, she would probably be an interior decorator, for she has definite and sometimes revolutionary ideas on house arrangement. Her hobby of hobbies is a pretty bedroom.

"A screen actress has not very much time to herself, as it is," she says, "and when she has a few hours, she should spend them resting in the prettiest, brightest surroundings. Everything about her should suggest cheerful thoughts. What is the use of resting the body if you do not rest the mind at the same time? Haven't you lain in bed and just worried yourself into a nervous fit, because one of the pictures on the wall was crooked, or because the pattern of the wallpaper made faces at you? A girl's room should suggest all that is dainty and simple. Nothing rests me so well as an hour in my charming room, which is all in soft French gray, without anything fussy. I put on a pretty negligee, and lie at perfect ease, conscious that I look really nice, and am as much of a credit to my surroundings as they are to me. I could not rest a moment in an untidy, shabby room, or if I had on a hideous wrapper, or curl papers, or anything like that. Mother heartily agrees, and I am afraid she deserves most of the credit for keeping my retreat in apple pie order, for you know time is the very most precious thing that a busy screen actress possesses."

The "double exposure" effect in the centre of the page shows Brownie as she posed for a trailer to the Animated Weekly, with Priscilla Dean and Dorothy Phillips, as an aid to recruiting and the sale of Liberty bonds. Brownie stood very erect on one side as a "Jackie," with Dorothy on the other as a "doughboy," and Priscilla in the middle, as Columbia. The masked figure which appears behind her, holding the gun, is not the shadow of her past, but a character study from a coming Bluebird on which she is now at work, and which is called by the suggestive title "The Fourth Glove." It looks as though Brownie were going to play the role of a crook for the first time in her life, but judging from appearances she is going to get away with it.

This Bluebird will be the first to be directed by the new man, Elmert Clifton, who has just been put in charge of the company of which Brownie and Franklyn Farnum are the stars. They will continue to appear in comedy-dramas of the type which has made them both popular favorites.

SUCCESSFUL

The Webster Theatre, New York, and its Manager, H. Pollack.

ONE of the successful exhibitors in New York who is using Bluebirds as frequently as the program will allow, and is rebooking and holding them over two weeks and trying in every way possible to keep this meritorious brand before his public, is H. Pollack, manager of the corporation operating the Webster Theatre of New York. This house is a new one, situated at 157th street and Webster avenue, seating 900, with a very attractively arranged lobby, screen and auditorium, and an airdome adjoining.

In spite of the fact that he is surrounded by houses much larger than his, most of which charge only five and ten cents, he has made a lot of money this year in booking attractions after all of the other houses in his locality have played them, and charging higher prices than they have done. This is possible through careful attention to the comforts of an audience, and in his creating the conviction that every time they come to the Webster Theatre they are going to see a good show. It also is due to the fact that Mr. Pollack understands advertising for his locality. On all of his big Bluebird productions he uses anywhere from twenty to thirty 24-sheet stands especially printed in block type for him. He also places 500 half-sheet window cards, and sends out an announcement to a mailing list of 500 preferred names, and 1,500 on the general list. He also gets out a beautiful program with a rotogravure cover. The one that came to our hand the other day contained three Bluebirds, as fellows: Monday, Dorothy Phillips in "The Flashlight" Wednesday, Dorothy Phillips in "A Doll's House;" Thursday, Franklyn Farnum in "Bringing Home Father," with Brownie Vernon, and on Friday and Saturday he played "Twenty Thousand Leagues Under the Sea" as a special attraction. In spite of the fact that it had played at almost all of the large houses which surround him, Mr. Pollack charged a straight admission of ten cents in all parts of the house, and literally turned them away for two days. Saturday morning he had a special school children's matinee at 10:45 and this also was overcrowded.

So successful have been his children's matinees that he has made a feature of them, and holds one every two weeks. For the next one he will play either Ella Hall in "The Little Orphan" or "A Kentucky Cinderella." Both of these have been passed by the Federation of Women's Clubs Committee, which Mr. Pollack asks to look at all of the pictures intended for exhibition at this children's matinee, and it only depends on booking conditions which one he will have on July 4th. "A Little Orphan" has already played the house and is due for a rebooking.

Mr. Pollack incidentally has been in the moving picture business eight years; in fact, ever since there was any moving picture business. It is interesting to note also that he is the first customer of the Universal after

3 Reel Joker

Released July 26

WM. FRANEY in

"Canning a Cannibal King"

Can't you imagine Old Bill Franey making love to the wife of the cannibal king? All went lovely for awhile, then the king got the best of it and it looked for a time as though Bill was slated to furnish the soup. Book this and see how he escaped. Your audiences will laugh themselves sick. Book through your nearest Universal Exchange.

BOOK IT NOW

POLICY OF TWO EXHIBITORS

they broke away and became what was later known as the Independent. He was at that time operating the Van Buren Theatre in Brooklyn, and later the Murray Hill Theatre in Flushing. That was a little over three and a half years ago, and ever since that time he has been taking the service from the exchange manager who happened to be operating the Universal exchange at that time. When S. B. Kramer became manager of the Bluebird he was only too glad to take the opportunity of booking Bluebirds, and with his rebookings which are very frequent, he has probably run as many Bluebirds as any exhibitor in this territory. He is a great disciple of rebookings.

Another evidence of Mr. Pollack's progressiveness is the close touch he keeps with the various organizations in his territory for the betterment of the industry and of the protection of the youth of Yorkville. In addition to his regular Saturday morning juvenile show he has contracted for a show at the Webster Theatre on Wednesday morning, July 4, from 10:45 to 12:30. The Board of Education has given its sanction for the performance, and the picture to be shown, Ella Hall in "The Little Orphan," has been duly viewed and approved by the Yorkville branch of the National Juvenile Motion Picture Board, Mrs. Adele F. Hayward, president, and Mrs. Robert S. Mullen, chairman. These two ladies will act as a committee of guardians for the children on that day, and they will be assisted by a delegation of boy scouts under the direction of their scout master.

American Theatre, Enid, Okla., and W. S. Bellings, its Manager.

NEVER A COMPLAINT.

Bluebird Photoplays, Inc.,
New York City, N. Y.

Gentlemen—In regard to your "Bluebird" program, beg to state that I have been using it since it was wrapped in swaddling clothes and can truthfully say that I have never had a complaint of a bad picture produced by your company, and I attribute a great deal of my success to the splendid pictures which you have produced and which I have had the profit of showing.

Your organization at Oklahoma City, that is, Mr. Sam Benjamin, who is manager of your office, in my opinion is a great asset to your wonderful organization, for the simple reason that Mr. Benjamin is an untiring worker and is always ready to put himself out to accomodate his exhibitors. He is loyal to his "Bluebirds" and his word is as good as his bond. Many exchangemen, in my opinion, make a grievous mistake by throwing a good account up for some mushroom exhibitor on account of their offering a little more money, not realizing that this fly-by-night exhibitor cannot last long in the business. But this is not the case with Mr. Benjamin. When he opened up my account he had a great many other exhibitors come to him and try to undermine me and get the Bluebird pictures, saying that it was impossible for me to last on account of not being in the right location and off the main drag, but his faith in me was unshaken and he would not listen to them.

As I have said before, I have used the Bluebirds for fifteen months and believe them as good, if not better, than any program produced today; and I say this without any favoritism whatever, but simply because it is a business proposition with me to use the program that is most consistent in my success.

Yours very truly,
(Signed) W. S. BELLINGS. Mfg.
American Theatre, Enid, Okla.

Eddie Lyons & Lee Moran in

"SEEING THINGS" One-Reel Nestor Comedy Released July 24th

Eddie and Edith are engaged. They quarrel and Eddie goes to "Lonesome House" up country to nurse his grouch. He takes Lee, his colored valet, and soon after their arrival Lee begins "seeing things." But whenever he calls Eddie to see, the "things" disappear. Meantime Edith has headed for the same spot, not knowing Eddie is there. How the mysterious happenings are solved and what took place when Eddie and Edith met, furnish the best of entertainment and a surprise climax. Book this for your next comedy night through your nearest Universal Exchange.

15 Minutes of Corking Good Comedy

RUTH STONEHOUSE
in
"A LIMB OF SATAN"

GOLD SEAL Three-Reel Drama. Written by Elizabeth Mahoney and produced by Ruth Stonehouse, who also plays the leading role. The history of a lovable waif and her self-sacrificing crime.

A prospective mother.

Naida will not tell her story in the Children's Court.

CAST.

Naida	Ruth Stonehouse
Giovanni	Jack Dill
Hugh Converse	Chester Bennett
Mrs. Converse	Mrs. Witting
Mrs. Westlake	Mrs. Pratt
Mr. Westlake	Wadsworth Harris
Matron	Martha Maddox

RUTH STONEHOUSE has relinquished the director's authority for the present, and is working under the direction of Louis Chaudet. But before she did so, she produced this Gold Seal three-reel picture, called "A Limb of Satan," from a scenario by Elizabeth Mahoney. Ruth plays the role of the terror of the orphan asylum, who is returned with thanks every time that she is adopted, and finally runs away with an Italian, who makes a precarious living as a strolling musician. How love comes into her life, causing her to commmit a crime to help the man to whom she has become devoted, and how everything comes out right in the end, makes a charming picture.

Naida, the terror of the orphan asylum, has been adopted three times on probation and each time returned "with thanks." The superintendent is about wild because of the pranks played on the visitors and the other childden by Naida. When Mrs. Westlake comes to the orphanage, Naida ruins her chances at the Westlake home.

Unknown to the heads of the institution, Giovanni Rossi, a strolling musician, comes each day to play for Naida, and the two become fast friends. Finally Naida tells him of her loathing for the asylum and begs him to take her with him. Naida slips from bed one night, and with her few clothes tied in a bundle, climbs over the fence to the patiently waiting Giovanni.

Two years later, Giovanni is rapidly failing in health, and one day Naida returns to find her only friend dead. Stunned with grief, the child is in no condition to be bothered by a truant officer, a sharp-nosed woman, who tries to force Naida to enter a home.

Hugh Converse, overtaken by blindness just at the beginning of his career as a sculptor, is now totally dependent on his loving mother. Late one evening Mrs. Converse opens the door of a side entrance and finds Naida on the step, almost asleep. Mrs. Converse, following the suggestion of Hugh, urges the child to enter the house. Naida tells the story of her escape from the policeman and the truant officer and, realizing her youth, these two kind people decide to take care of her until a home can be found for her.

Weeks later, Naida and Hugh, having become close, confidential friends, the child questions him as to whether his eyes could be made well again if he had enough money and, being answered in the affirmative, she determines to get that much-needed money. She responds to an advertisement for a maid at the Westlake home, and some time afterward, robs Mr. Westlake of five hundred dollars, which he has locked in a table drawer. Then getting a public stenographer to write a note without any address, Naida sends the money to Hugh by a messenger boy.

The loss is discovered and the detective questions all the servants and finds a carbon copy of the note in Naida's pocket. She confesses to stealing the money, but resolutely refuses to tell to whom she sent it. In the juvenile court, the problem is taken up. In the hospital where Hugh has

(*Continued on page 37*)

PUTTING IT OVER

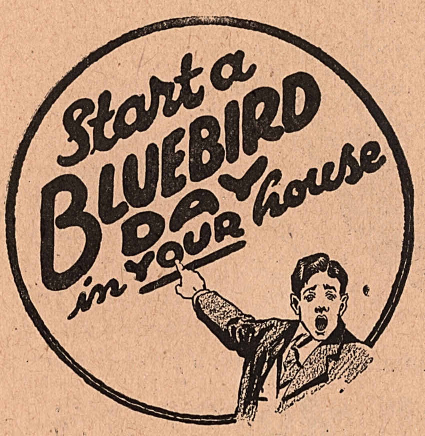
A KIDNAPPED heiress figures importantly in "The Reed Case," the newest Butterfly feature, and this affords the exhibitor an opportunity to put over a very novel teaser campaign.

On an ordinary wagon, place a triangular sign-board with the following legend painted in bold letters:

$5,000 REWARD!!!

I will pay $5,000 reward to the man, woman or child furnishing information that will lead to the discovery of the whereabouts of my kidnapped daughter, Helen Reed. For complete information apply at (address of theatre here).

Have your printer set up a newspaper item, scare head and all, telling of the kidnapping of Helen Reed, daughter of a millionaire, and of the father's offer of a reward for information leading to the return of his daughter. The man in charge of the "Make-It-Pay" Department at your Universal exchange, will be glad to work this story up for you and prepare it for the printer.



The story should be set in one column width and the address of the man offering the reward should be the address of your house. Print enough of these to thoroughly cover the neighborhood. Naturally all this should be done several days in advance of the showing of this Butterfly, so that when you finally come out with your advertisements on "The Reed Case," the public will at once connect the teaser campaign up with your presentation of the feature.

Should you consider the wagon sign board too expensive, a substitute idea that would do almost as well consists in having a sandwich man stroll around with the legel above painted on his fore-and-aft signs.

DOROTHY PHILLIPS

The wonderful power and dramatic force of Dorothy Phillips compels the audience to watch in tense silence the superb photodrama

Hell Morgan's Girl

Its strong plot—its virile action—its scenes of the Barbary Coast of San Francisco during the earthquake grip with an unloosening hold the most seasoned fan, compelling admiration and applause.

"Hell Morgan's Girl" has played capacity at the largest and best houses in the country. Its crowd-pulling abilities has drawn from these showmen words of highest praise and commendation. Many are booking it REPEAT. There is absolutely no reason why you can't cash in on it. Don't be a "Doubting Thomas"—BOOK IT! It isn't a gamble—IT IS A SURE THING WINNER. Communicate with your nearest BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 Broadway
New York

CANADIAN NOTES.

TORONTO, Ont.—Mr. R. S. Peck, who is succeeding Mr. Cambridge in charge of the Publicity Department of the Canadian Universal Film Company, has lately been doing special advertising work for the Toronto Daily News. He is well known in newspaper circles throughout Ontario, having held editorial positions on a number of leading Ontario dailies, as well as American papers.

For the past few years he has been devoting time to sales work in automobile field, both in Canada and the United States, though he is Canadian by birth.

The possibilities of the motion picture industry attracted Mr. Peck's attention so much that he decided to break into the game through the medium of the above position. No doubt with his ability and enthusiasm he will be a big success in the business.

G. A. Margetts, of the St. John office of the Universal Film Co succeeded in booking "The Gray Ghost" at the Strand Theatre in Halifax.

Mr. A. A. Huttlemayer, proprietor of the Queen's Theatre, Niagara Falls, spent a few days in Toronto on business recently. Mr. Huttlemayer says that business in Niagara Falls has been splendid.

Mr. Franklin of Halifax was a recent visitor at the Universal Film Co.'s Montreal office. Mr. Franklin did not lose much time in booking "The Gray Ghost" serial, as he has always been a Universal booster and believes that Universal serials are in a class by themselves.

HALIFAX, N. S.—Business in Halifax keeps up and the raise in prices does not seem to affect exhibitors.

ST. JOHNS, N. B.—As the weather has shown signs of warming up, the attendance in the theatres here has a tendency to drop off; for the month of May is reported to be the best month they have had in years, owing to the fact that the weather was much cooler than usual.

The "Voice on the Wire" has been booked to the London and St. John Opera House. This serial has also been booked in Liverpool, Shelburne and Joggin Mines in Nova Scotia during this week. A number of other exhibitors are inquiring for dates.

The Bijou Dream Theatre, Bigby, N. S., has booked Bluebirds for regular runs, also the Peoples Theatre, Yarmouth, N. S. Universal offices at St. John also report considerable increase in business.

MONTREAL, Que.—The New Holman Theatre, opened here recently with seating capacity of 1,032, charging 10 cents and 20 cents Paramount Pictures, Universal Current Events, have been booked by manager, Geo. Rotsky.

OTTAWA, Ont.—A party of nineteen from Government House visited the Imperial Theatre to witness the presentation of Annette Kellermann in "Neptune's Daughter."

WINNIPEG, Man. — The Monarch Theatre, Winnipeg, recently booked the Bluebird Feature, "Bugler of Algiers," prices for this production were raised and Mr. Morton, the Monarch manager, reports that he did excellent business with this feature. This he attributes to the fact that he gave it extensive advetrising. He says he wishes all his feature productions would do as well.

BROCKVILLE, Ont.—The new theatre, which has been run by Nugent & Morton, has been closed indefinitely, no reason given.

LIBERTY

Read what Mr. J. A. Lemke, of the Crystal Theatre, Waco, Texas, says about "LIBERTY."

"This wonderful serial is undoubtedly the greatest picture for drawing power that has ever been offered to the public. AFTER HAVING SHOWN IT TO CAPACITY HOUSES AT ITS FIRST SHOWING WE ARE AGAIN REPEATING OUR FORMER EXPERIENCE. It makes us feel good to see the same big crowds turning out to see this picture as we were in the habit of seeing last summer. We have come to the conclusion to ask one question and answer it with the same words: WHAT'S THE USE OF BUYING FIRST-RUN PICTURES WHEN GOOD REPEATERS WILL GET MORE MONEY."

Anything we might add to this letter, Mr. Exhibitor, would be anti-climax.

Featuring

MARIE WALCAMP and EDDIE POLO

Write or wire your booking immediately to the your nearest Universal Exchange, or to UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"COME THROUGH!"

(*Continued from page 19.*)

son never overdoes a part that is so often ruined by screen actors. The directing of Jack Conway is of the best and the lighting effects and photographphy fine. The entire cast was well chosen and admirably suited to the characters."— Morning Telegraph.

"Upon this tense state of affairs the plot of "Come Through" begins to thicken. The action speeds up, the meledrama thrills, there is a veritable murrain of events. Through it all the romance struggles, strengthens and eventually scintilates with success. Mr. Herbert Rawlinson, who has the role of Jimmy, is the featured player. His performance is intelligent and forceful; an interesting young actor."—N. Y. American.

"The main virtue of "Come Through," aside from the exquisite minutiae of the detail of its technical photographic side, lies in its originality. To begin with, as the advertisements boast with reason, it was not called "Hands up!" . . . For a burglar who goes straight without indulging in "dese, dose and dems," to prove that he has been a burglar, Herbert Rawlinson as the hero does surpassingly well . . . The plot? Tut, tut, and again tut. Who would spoil the effect of those beautiful ads? Its there, and you get it all right, and the auto gets there in time, and the Big Fight lasts longer and stays realistic longer than any stage fight ever seen before, and so why worry? Come through yourself!"—Evening Sun.

"We can go no further than to say that this feature, revealed at the Broadway last night, is the best screen melodrama the Broadway has seen this season, and a whole lot better than most of those we have seen recently in other photoplay houses.—" Evening Mail.

"At the Broadway the latest and best crook play of the films is "Come Through." It fairly vibrates with thrills and quick action."—Evening Telegram.

"The Universal Film Company with the skilled assistance of George Bronson Howard, has turned out a vivid and thrilling screen story with realism in every foot of the film. The underworld of the movies is even more realistic that the lower stratum of such plays as "Kick In" and "Cheating Cheaters."—N. Y. World.

"In an advance announcement of the photodrama, dramatic critics are invited to come through with their opinions, but one is appalled by so much cleverness and is almost inclined to cry "Hands up!" Certain it is that no one will cry "Thumbs down," for the new picture is all that it is claimed to be and then some. What the audience will know is that they are being thrilled and kept on the edge of their seats, figuratively speaking, for two hours. It would be difficult to find a better hero than Herbert Rawlinson. Of course, being a George Bronson Howard hero, he had to be a sort of Raffles; but he reforms so nicely and dances so devinely that no one, not even his wife, remembers that he once owned several aliases. To use up the allotment of adjectives, the cast is excellent, the story novel, the exteriors extremely attractive, and the lighting wonderful."—N. Y. Tribune.

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout."—N. Y. Journal.

U. COMEDIES GET THEM.

Canadian Universal Film Co.

Sir—Enclosed find cheque for film service beginning May 19th, 1917. The writer also wishes to inform you that the quality of your programmes has given our patrons entire satisfaction.

A number of our patrons have told me they like your programme much better than anything we have ever run. Now this is saying a good deal, Mr. Hazza, so I sincerely hope you will keep up the good work. Keep going strong on comedies, as that is what gets 'em.

Thanking you for past service and hope it will always be likewise, we remain,

WICKS BROS.

Bredinbury, Sask.

Neal hides the birthday gift.

Neal and Pop.

Neal brings in Joe's wife.

NEAL HART *in*

"DOUBLE SUSPICION"

A STORY of the affection between a young man and an old, which makes them each try to take the blame for a crime which neither in reality has committed, is told in this Bison two-reel picture, "Double Suspicion," which was written and produced by George Marshall, with a scenario by George Hively. Neal Hart is the younger man, and George Berrell the older, and there is lots of riding and shooting, a daredevil fall by Joe Rickson, who plays a typical badman.

Neal, the sheriff of Red Rock County, is trapped by a gang of cattle rustlers. He is fighting desperately when his partner, Pop, comes on him. Pop manages to draw the fire of the rustlers and enables Neal to escape. Neal does not like the action of the old man and tells him so, although he appreciates the fact that Pop risked his own life to save him.

In an adjacent town, Joe is chased out of a building which he has robbed and, in the getaway, he wounds one of the men. He escapes and arrives at his near-by camp, where his wife and baby are. Quickly harnessing a horse, he drives out with the wagon and eludes his pursuers. Several days later, Joe arrives at Red Rock. Leaving his wife, who is almost without food, Joe goes to the saloon and starts gambling with the money stolen in the other town.

Neal comes on the wife and, knowing her to be a stranger, asks if there is anything he can do. She tells him about Joe's gambling the money. Neal orders Joe out of the saloon.

Neal tells the proprietor of the store that he has a package coming

BISON Two - Reel Western Drama. Story and production by George Marshall. From a scenario by George Hively. The tale of two men who each try to shoulder the responsibility of a crime which neither has committed.

CAST.

Neal	Neal Hart
Pop	George Berrell
Joe	Joe Rickson
His Wife	Janet Eastman

---

on the stage that night for Pop's birthday. The storekeeper gives Neal a key to the store, telling him that he will leave the package where Neal can get it. That night Joe breaks into the store. After Pop and Neal have retired, Neal gets up, satisfies himself that Pop is asleep and starts for the store to get the package. Pop, however, wakes and decides to follow him. He approaches and hides.

Neal gets the package and leaves, but Pop, hiding behind some of the buildings, does not see him leave. Pop then goes to the front of the store to see what Neal is doing. Joe, barely visible in the store, is robbing the safe. Pop sees the figure of Joe through the window, and believes it is Neal and that he has taken this method to obtain money, which they need to develop their mine. Pop enters the store and places some of his things conspicuously near the safe so that the blame for the robbery will be placed on him. He then leaves town.

The next morning the robbery is discovered and Neal is sent for. He notices that Pop has not returned during the night. Going to the store he is shown the evidence against Pop and comes to the conclusion that the old man is guilty. A little later Neal finds Pop in the mountains, and he surrenders. Pop is down-hearted, as he can hardly believe that Neal is arresting him for a crime which he himself committed.

Arriving at the town, Neal suddenly takes off his badge and releases Pop, telling the men that he resigns on the spot. He and Pop jump on their horses and ride away. Shortly afterward, a posse from the town originally robbed by Joe, come upon Joe's trail in the mountains and give chase. Pop and Neal cut across to head Joe off. They get into a fight, in which Joe is shot. They find on his body the package of money taken from the Red Rock store, and both realize that the other is not guilty. The posse comes up and decides to take Joe to Red Rock.

After explanations Neal is again made sheriff. He learns that there is a large reward for Joe's capture. They decide to divide the reward with Joe's wife and Neal assures her that she will be taken care of. Returning to the cabin, Pop finds the birthday package under his bunk, where Neal had placed it. Neal reminds him that it is his birthday.

CARTER DeHAVEN in "Kicked Out"

"KICKED Out" is the suggestive title of this Victor two-reel comedy, which was written by Harry Wulze and produced by the comedian, Carter De Haven. A young reporter loves a girl, but her father does not appreciate him. However, he tells the cub that if he can secure an interview with the richest man in the world, with pictures, the girl is his. Carter gets the interview, and then he gets kicked out, and there are some laughs in the process which no one wants to miss.

Carter calls on the girl's father and asks for her hand, but the father refuses until Carter proves himself worthy. Carter is sent to get an interview with one John Dollar, notorious for his hatred for all things connected with newspapers. Carter is delighted and goes to tell his girl.

While there, his kodak unconsciously snaps a picture of Carter and the editor's wife, and the kodak later comes into the hands of the editor, who orders the film developed and brought to his home that evening.

Carter has a hard time getting into the house of Dollar, but finally does so in a laundry basket. He is caught and hurriedly ejected. Later he overhears a plot to kidnap Dollar. Carter calls the police, then single-handed he collars the crooks and their prey in a limousine and drives them quickly into the very yard of the jail, where the crooks are captured and Dollar is rescued. Dollar, out of gratitude, offers Carter anything he wants, and Carter at once demands an interview.

He gets it and then hurries to the editor's house with his scoop. The editor is pleased and Carter gets the girl, but even as they embrace, a clerk arrives with the printed kodak picture. This proves to be Carter's undoing, for before he can explain, the editor grabs him and throws him outdoors and Carter finds himself alone with the "welcome" doormat under his arm. There he is with a wonderful interview and no place to print it.

VICTOR Two-Reel Comedy. Written by Harry Wulze and produced by Carter De Haven. The story of an interview with the richest man in the world and how it was obtained.

CAST.

Carter	Carter De Haven
Mr. Richly	Ed. Clark
Mrs. Richly	Margaret Whistler
Bess	Marcia Moore
Political Boss	Dan Duffy
John Dollar	Edwin Brown

"Keep the Movies Moving"

From the "Rocky Mountain News" Denver, Colorado.

IT would not aid in winning battles for the nation to go about in sackcloth and ashes; in fact, such a step would be a hindrance to the cause upon which all good citizens are united. To give a proper account of itself the nation must be in tune, mentally, spiritually and physically, to render true account in the great exigency. A nation in the dumps will look at things with a distorted vision.

All of which preamble brings us to the focal point that innocent amusement must not be blackballed at this time, either by government or public opinion. This applies most particularly to the cosmopolitan "movie," which affords a delight to the million every day, which is instructive and educational as well. An ill-advised movement is on foot in the East to close picture theatres during the summer.

As a matter of fact, psychologically patent, in times like this the people crave amusement—we had almost written "excitement." We all are living in a tenser state. The contagion of the battle front is over all the world and the ocean is no insulator. We are feeling now the ups and downs of the supreme effort being made on another continent, and daily it is coming closer and still closer until the angel of death will be soon hovering at the door

It is necessary that there should be release from the tension and this can be had, we believe, better for the many from the screen than anything that we know of. The moving picture is not a burden upon the mentality. It appeals to the average intelligence. The man who has been under strain loves the relaxation offered. We have this testimony from Great Britain and France. In these countries cheap amusements are encouraged as good for the people. This summer the American will be in need of popular presentations through the most modern art.

TO STATE RIGHTS BUYERS

"COME THROUGH" Presents the Best STATE RIGHTS Proposition on the Market Today

hrough"!

"Critics Say It Is GREAT"

Harriet Underhill, New York Tribune:
"One is appalled by so much cleverness."

T. E. Oliphant, New York Evening Mail:
"The best screen melodrama the Broadway has had this season."

John Logan, New York Herald:
"There is a punch to the play."

Russell B. Proctor, New York World:
"Realism in every foot."

Steve Rathbun, New York Evening Sun:
"The plot? Tut, tut. It's there, so why worry? Come through yourself."

Jos. C. Reddy, N. Y. Morning Telegraph:
"With a punch and a dash that should make it a success."

Victor Watson, N. Y. American:
"The melodrama thrills; there is a veritable murrian of events."

Robert G. Welsh, N. Y. Evening Telegram:
"The latest and best crook play of the film."

"Zit," N. Y. Journal:
"Remarkably thrilling . . . wonderfully entertaining . . . The best suspense drama New York has had for years."

"Come Through" is that master of melodrama—George Bronson Howard—at his best. It captured Broadway on the opening night and continued to play to capacity. It is not only extremely novel in plot, but it is directed and acted with much more than unusual skill.

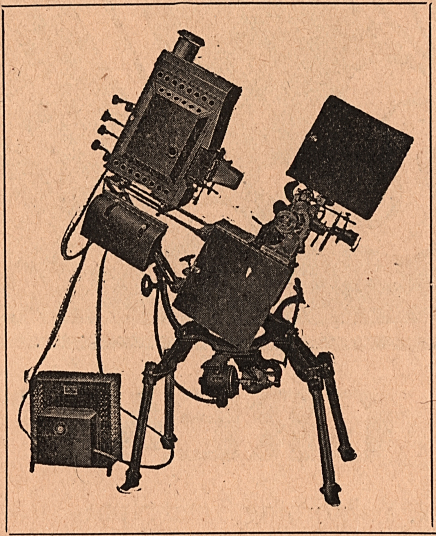
"Come Through" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in Greater New York.

"Come Through" is the best State Rights opportunity on the market today. Positive proof of its pulling power is your assurance of the way YOU can present this marvelous picture to the Exhibitors in your territory. Choice open territory awaiting negotiations. Don't be the last to apply. All communications answered in the order of their receipt. For Direct Bookings apply to any Universal Exchange. For State Rights address State Rights Department,

Universal Film Mfg Co., 1600 Broadway, N.Y.

"SEVENTEEN YEARS OF KNOWING HOW"

SERVICE -- IS THE TRUE MEASURE OF -- WORTH



The Superior Service

RENDERED

THOUSANDS

OF

POWER'S CAMERAGRAPHS

PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

CONCLUSIVELY DETERMINES WORTH

WITHOUT COMPARISON

IN THE FIELD OF

Motion Picture Projection

WRITE FOR CATALOG U

NICHOLAS POWER COMPANY, Ninety Gold Street, New York

BLUEBIRD IDEAS FOR "THE CAR OF CHANCE"

THIS story concerns a happy-go-lucky young chap who absolutely refuses to take life seriously—until "the girl" gives him the much-needed incentive. As a result of his care-free ways his legacy from his millionaire father's estate is an automobile and $500, to be expended for gasoline only. This situation presents an opportunity for a stunt that should arouse the desired curiosity.

Get a young man to drive a car about the streets of your town. Arrange with the police department so that he may wear a black hood or mask. On the wind shield have a sign reading:

TAKE "THE CAR OF CHANCE"
TO THE (name) THEATRE
(day and date) ONLY!

Have banners on the sides and rear reading:

Can $500 and
"THE CAR OF CHANCE"
Beat the Street Cars
? ? ? ? ?

Manager (name) of the
(name) Theatre will give the
Answer on (day and date)

Can $500 and
"THE CAR OF CHANCE"
Win Me Success and Happiness
? ? ? ? ?

See the answer at the (name)
Theatre on (day and date)

If you have jitneys in your town, co-operation will help you. Get them cards for their windshields similar to the one above. Have them use them as it will mean increased business for both of you.

When not plying the streets, have your own car stand in front of your theatre. When a crowd collects have your driver rush out, look hastily about him, jump in his car and drive speedily away. Do this with just a suggestion of mystery.

The attached letter to all the names on your mailing list will help you put "The Car of Chance" over in a way that will bring you big returns!

My Dear Friend—If Arnold Baird had not been made of "the right stuff" he surely would have started down the toboggan of life when his legacy from a millionaire father's estate proved to be an automobile and $500 worth of gasoline.

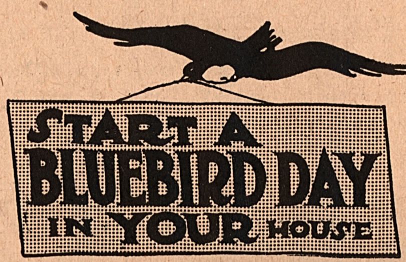
But that's where "the girl" saved the day.. With his legacy Arnold broke up a traction strike, secured fair treatment for a host of underpaid workmen, made a fortune for himself—and won the girl of his choice!

It's a great story—"The Car of Chance"—and it is well played. Franklyn Farnum as Arnold Baird gives a vivid portrayal of this happy-go-lucky young chap, and Brownie Vernon simply could not be more charming as Ruth Bennett, "the girl" of Arnold's choice. You will like "The Car of Chance" so remember the day (day and date).

Cordially yours,

(Manager's name here)

Manager (name of theatre).



"Hearts and Flour"

Left—Eva, the bone of contention. *Right—In front of the store.*

L—KO Two-Reel Tragedy. Directed by Dick Smith, under supervision of J. G. Blystone, in which the mortality among the contents of the grocery is something startling.

CAST.

The Girl..............Eva Novak
The Grocer Boy........Charles Ryckman
The Butcher Boy........Tom Delmar
The Storekeeper........Bob McKenzie

HEARTS AND FLOUR" is the title of this L-Ko, and the director is Dick Smith, upon whose work the L-Ko head, J. G. Blystone, cast an approving eye from time to time. When two men love the same girl, there's bound to be trouble, and when they are employed in the same general store, and she is the boss's daughter, you can see that all the necessary complications for a first-class intrigue are on hand.

Like all ambitious young men, the grocer boy loved the boss's daughter. So did the butcher boy, but Eva favored the former. When she showed her preference too plainly, it started a fight, in which the stock of the store suffered severely. The boss checked the fray just as it was becoming exciting, and they went reluctantly back to work. The minister comes in to ask for a subscription, and the boss, giving him one, drops his roll, which the grocer boy finds for him. Some gossips come into the store and stay so long that the boys let loose a mouse from the trap to drive them away. This succeeds splendidly, and the boss is pleased with the grocer boy, so the other decided to get even. When the boss carries out a bag of flour on his back, Tom cuts a hole in it, and it all pours out. He then blames Ryck. The boss goes into the refrigerator, and Tom shuts him in, letting him out when he is nearly frozen and saying that Ryck did it. Both fall on Ryck and beat him up, but the girl explains the truth.

Tom is sent out to deliver the orders. Ryck fixes the wagon so that on the hill the horse breaks away from it. The wagon runs down-hill and is knocked to bits by an auto. Tom returns almost dead, but a small boy has seen Ryck tampering with the wagon and tells on him. So the boss and Tom beat him up again.

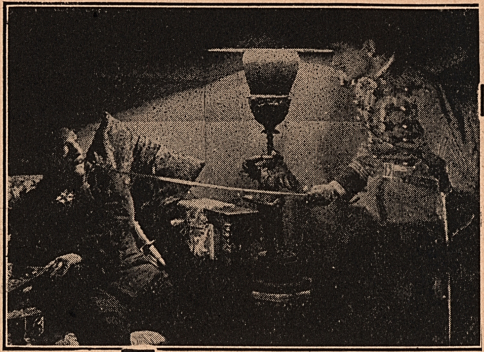
Ryck and Eva have planned an elopement, and he puts a ladder up to her window for her to climb out on. Pa sees them, but Ryck ties him to the tail of a huge kite, cuts the string, and Pa falls into the field. Ryck and Eva are just getting out of the window, when pa takes away the ladder. There is a fight, but Ryck succeeds in getting away with the girl. Tom and the boss follow them. Ryck and Eva are in a buggy, and the others in a car. They are arrested for speeding. Ryck manages to exchange the buggy for a car, grabs the minister, and makes him marry them, while the disappointed Tom beans the boss with a flower-pot.

"A LIMB OF SATAN."

(*Continued from page* 28)

been operated on very successfully and is now almost recovered, Mrs. Converse sees an account in the paper of the unusual case of Naida Rivers. She and Hugh hasten to the court, and Mr. Westlake takes Hugh's promise that he will repay the money as soon as possible.

With the judge's permission, Mrs. Westlake now adopts Naida and sends her away to school. At the end of a year, she returns a much changed person, though it is an effort to repress her natural exuberance of spirit. The Westlakes love her devotedly, and when she goes to visit Hugh and his mother, she finds that Hugh loves her in quite a different manner.



Gold Seal 3-Reel Drama
Released July 24th

Irene Hunt

in

"A Soldier of the Legion"

Here is one of the cleverest novelties ever filmed. It is a story within a story, that can be told only in pictures. Two needy writers evolve a tale of "A Soldier of the Legion," and choose for their heroine the maid of all work. They transform her into an Oriental Princess, and tell the story of her romance with a soldier of France. How his commander, thrilled by her beauty to forgetfulness of his honor, attempts to kidnap her, makes great entertainment.

A Fine Picture That You Can Feature

But the climax that comes with a shock of surprise is too good to be told in advance. This is a three-reeler that will please every one that sees it and you can book it through your nearest Universal Exchange and boost it hard.

Important Telegram Praising Pershing Film

WESTERN UNION

UNIVERSAL FILM MFG. CO.,
1600 BROADWAY, NEW YORK CITY.

OUR SPECIAL FILM OF UNITED STATES SOLDIERS LANDING IN FRANCE WAS SHOWN IN THE WAR AND NAVY BLDG GENERAL WEAVERS OFFICE TO THE OFFICIALS WHO PROCLAIMED IT A MOST WONDERFUL DEMONSTRATION OF AMERICAN INGENUITY AND ABILITY COMPLIMENTING OUR COMPANY ON ITS PROGRESSIVENESS AND PATRIOTIC PRINCIPLES THIS GOES ON RECORD AS THE FIRST MOTION PICTURE THAT WAS EVER SHOWN IN THE UNITED STATES ARMY AND NAVY BUILDING I AM ACTING UNDER INSTRUCTIONS FROM GENERAL WEAVER TO REPORT ON MONDAY AT HIS OFFICE TO SHOW THIS REEL AND OTHER PATRIOTIC REELS MADE BY THE UNIVERSAL COMPANY THIS IS THE BIGGEST SCOOP THE UNIVERSAL HAS EVER RECEIVED KEEP UP THE GOOD WORK SHOOT EVERYTHING TO ME AS I HAVE THE NATIONS HEADS FOR MY AUDIENCE WILL BE AT THE CAPITOL THIS AFTERNOON WASHINGTON FILM EXCHANGE

438 PM C R MILLINAN MANAGER

An Exciting Scene from "Caught in the Act"

Victor Three-Reel Comedy Drama

HERBERT RAWLINSON

Supported by Neva Gerber

Handsome Herbert Rawlinson wakes with an "awful head." The telephone bell rings and a friend informs him that he is forever disgraced. Herbert is too miserable to care, but when a half dozen others tell him the same, he begins to worry. Then when he gets to the street he is arrested and taken away on a train, handcuffed to an officer. He continues to worry about the awful crimes he has committed.

"CAUGHT IN THE ACT"

Directed by T. N. Heffron

On the train is his sweetheart, and though she does not know what it is all about, she helps Herbert to escape. There is a fast and furious fight, and a lot of tense situations as well as some good comedy, before the affair is straightened out and we learn that it is a case of mistaken identity. A very pleasing picture that will be well received. Book through your nearest Universal Exchange.

Pictures that Please Prove Popular and Profitable

HE GETS THE MONEY.

Universal Film Mfg. Co.,
New York City:

Gentlemen—Received your letter of the 7th inst., in regard to showing "The Voice on the Wire" to a tremendous crowd which is correct, but Mr. Dodge is misinformed in stating that this is the first Universal serial I have ever run, because I have shown them all and am repeating "Liberty." I think that is going some.

I also use the complete Universal program, as I am a strong believer in the short program for getting the money.

When I say getting the money I mean profits.

I am showing "Liberty" a second time and am cleaning up. I am always on the job. When there is any money to be gotten out of a serial, I get it. Yours truly, JOS. SINKL,
Milwaukee, Wis. Park Theatre.

BEST SATISFACTION.

Central Film Service,
Louisville, Ky.:

Gentlemen—Replying to your inquiry regarding my opinion of the merits of the Universal Weekly, as I have found it in B. F. Keith's Theatre during the past season, it gives me great pleasure to say that having tried one and two-reelers of all sorts, including some extremely expensive reels, I have come to the conclusion that the Universal Weekly has given the best satisfaction and has kept a greater percentage of our patrons seated than any film thus far shown in connection with our vaudeville bills.

Yours very truly,
B. F. KEITH'S THEATRE.
Louisville, Ky.

BELIEVES IN CREDIT.

L-KO Motion Picture Co.,
New York.

Gentlemen—I believe where credit is due don't stint with your praise. We run your comedies when released and make extra special features out of them, as our patrons seem to look forward to seeing them.

Thanking you for supplying our patrons with so many laughs, I am

Very truly,
EMIL SUNDEIMER, Mgr.,
Palace Theatre,
New York City.

BETTER AND BETTER.

Universal Film Exchange,
115 East 23d Street,
New York City:

Gentlemen—I take this occasion of dropping you a few lines, hoping that you are making more reels than your output at the present time. It seems to me that the people in my section like to see one, two and three-reel subjects instead of being bored by five, six and seven-reel subjects.

I started using Universal service about three years ago, and find it better and better as time goes on.

Hoping it continues the same, I remain,

Yours truly,
PEERLESS THEATRE.
New York City.

Musical Program for "THE REED CASE,"

and Universal Pictures Released Week of July 9

Specially selected and compiled by M. Winkler.
This picture does not suggest any one theme.

BUTTERFLY—"The Reed Case."

1. "*Serenade*" (4-4 Moderato) by Widor, until "Burglar in view." 2. "*Mysterioso,*" by Becker, until "It's the seventh inning." 3. "*Maestoso*" (Ein Maerchen) by Bach, until "Nothing could have pleased," etc. 4. "*Dramatic Tension No.* 15," until "Helen Reed was the Senator's," etc. 5. "*Grazioso,*" Mignonette (4-4 Moderato) by Eilenberg, until Senator Reed," etc. 6. Continue to action until "You can't get away." 7. "*Pansies,*" (6-8 Andantino) by Bendix, until "That evening Jerry," etc. 8. "*Dramatic Tension,*" by Winkler, until "While Brennan was on his way." 9. "*Rustles of Spring,*" (Agitato) by Sinding, until "The taxi driver," etc. 10. "*Dramatic Tension No.* 1," by Ascher, until "Certain spots in the Catskills." 11. Popular Trot to action, until "Automobile in view." 12. Short Galop to action, until "The fight." 13. Long Hurry, until "After the fight." 14. Continue pp until "Five hundred miles from Broadway." 15. "*Forest Whispers,*" (Gavotte), by Losey, until "Morning." 16. "*Whispering Flowers,*" (Characteristic), by Blon, (Watch shots) until "The morning of the second day." 17. Continue to action until "In the dead of night." 18. "*Creepy Creeps,*" (Moderato Mysterioso), by Tyers, until "And Kerry awoke." 19. "*Prelude Du Deluge,*" (Adagio), by Saint-Saens, until "I was so interested," etc. 20. "*Erl King,*" (Dramatic Agitato), by Schubert, until "Can't you chaps," etc. 21. "*Yelva,*" (Dramatic Overture), by Reissiger, until "The 10.45 P. M." 22. "*The Chase,*" (Grand Galop), by Koelling, until "The fight." 23. Long Agitato until "After the fight." 24. "*Wild Flowers,*" (6-8 Andantino), by Isenman, until "It was a happy day." 25. "*Illusion,*" (Dramatic Intermezzo), by Bustanoby, until the end.

NESTOR—"Minding the Baby"..................(Comedy)

1. "*Baby Sweetheart,*" by Corri. 2. "*Black and White Rag,*" (Popular).

GOLD SEAL—"A Limb of Satan"....(Three Reels)

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher, until "Almost every day," etc. 2. "*Maria Marie,*" Italian Song, by Di Capua, until "To-night I come to the gate." 3. Short Mysterioso to action, until "Hugh Conners a young sculptor." 4. "*Melody,*" by Friml, until "It was poor Hugh's tragedy." 5. "*Love Song,*" by Puerner, until end of Reel 1.

REEL II.

6. "*Melody,*" by Trinkaus, until "The Westlakes soon believed," etc. 7. "*La Grace,*" by Bohm, until "The next day." 8. "*Sieste,*" by Laurens, until End of Reel 2.

REEL III.

9. "*Romance,*" by Morse, until "In the juvenile court." 10. "*Berceuse,*" by Karganoff, until "And I'm sure it was," etc. 11. "*Tendresse,*" Melody, by Ravina, until "At the end of a year." 12. "*Roccoco,*" Intermezzo, by Meyer Helmund, until end.

VICTOR—"Wifey's Mistake" .... (Comedy)

1. "*Folle Extase,*" by Milok. 2 "*Wash Rag,*" by Losey, until end.

REX—"Three Women of France"............(Two Reels)

REEL I.

1. "*March Loraine,*" by Ganne, until "Interior of hospital." 2. "*Dawn of Hope,*" by Casella, until "In the village," etc. 3. "*Lunita,*" Intermezzo, by Loraine, until "The enemy began," etc. 4. Short battle hurry to action, until "On Tuesday," etc. 5. "*Sweet Ponderings,*" by Langey.

REEL II.

6. Continue "*Sweet Ponderings*" until "He is the first man," etc. 7. Piano Solo improvise to action until "The fight." 8. "*Agitato*" to action, until "After the fight." 9. "*Erotik,*" by Grieg, until "Aimee, she has fooled you." 10. "*Heartwounds,*" by Grieg, until end.

VICTOR—"Meet My Wife" ....(Comedy)

1. "*Western Moderato,*" by Winkler. 2. "*Little Puritan,*" Gavotte, by Morse. 3. "*The Trout,*" by Eilenberg, until the end.

VICTOR—"Kicked Out" ....(Two-Reel Comedy)

REEL I.

1. "*Le Secret,*" Intermezzo, by Gautier. 2. "*Lizard and the Frog,*" Caprice, until end of Reel 1.

REEL II.

3. "*Novellette,*" by Marquis. 4. "*Dawn of Love,*" by Bendix, until end.

BISON—"Double Suspicion" ....(Two Reels)

REEL I.

1. "*Allegro Hurry,*" by Becker, (Watch shots) until "And the town of Clay Center." 2. "*Western Episode,*" by Trinkaus, until "To-morrow is dad's birthday." 3. "*To Spring,*" by Grieg, until "Prowlers of the night." 4. "*Andante Mysterioso,*" by Lake, until "Burglar leaves." 5. "*Melody,*" by Paderowsky.

REEL II.

6. Continue "*Melody*" by Paderowsky, until "Morning." 7. "*After Sunset,*" by Pryor, until "Meanwhile other trailors." 8. Long Galop to action, until "Why, this money is from," etc. 9. "*Dolorosa Poeme D'Amour,*" by Tobina, until end.

JOKER—"Kitchenella"................................ (Comedy)

1. "*Fairy Tales,*" by Komzak. 2. "*Joker March,*" by Lake, until end.

REX—"Hatton of Headquarters" ....(Drama)

1. "*Yelva Overture,*" by Reissiger, until "The next night." 2. "*L'Adieu,*" by Favarger, until "The fight." 3. Long Hurry to action until the end.

Mary Fuller Feature, July 26

MARY FULLER in "The BEAUTIFUL IMPOSTER"

Here's a treat for the FULLER FANS, and their name is legion. Here is "Our Mary" in some of the most ravishingly beautiful gowns your lady patrons ever will see. Mary is fighting to save the legacy left her by her father. She becomes a manikin in a swell gown shop. She agrees for a large sum of money to impersonate a titled lady at a week-end party.

BOOK This for the "FULLER Fans"

Later her deception is discovered by one whom she would rather have think only well of her, but the fates were kind and the fade-out will bring a little sigh of satisfaction to every one in your audience. Book this through your nearest Universal Exchange.

Musical Setting for "THE CAR OF CHANCE"

Specially Selected and Compiled by M. WINKLER

THEME—INTERMEZZO (3/4 Allegretto) By PIERNE

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	4 Min. & 5 Sec.	Heart's Message, Caprice (Tempo di Gavotte) by Santelmann
T	William Mott Smith, Capitalist	4 Min. & 10 Sec.	Budding Roses (Valse Caprice) by Kretschmer
S	Guests Arrive	2 Min. & 20 Sec.	Gavotte Moderne by Edmund Severn
T	I'm Going to Ask Your Father	1 Min. & 5 Sec.	....Continue to action
T	James Bennett, President	3 Min. & 25 Sec.	.... Theme
T	He Had the Car....	4 Minutes	Idle Hours, Caprice (2-4 Allegretto Moderato), by Kretschmer
T	Ruth Treated Mr. Mott Smith	2 Min. & 40 Sec.	Amo (3-4 Andante) by Robyn
S	Telephoning	50 Seconds	Serenade (2-4 Andantino) by Herbert
T	Little Wanda's Father, etc.	1 Min. & 10 Sec.	....Continue to action
T	The Masquerade	4 Min. & 30 Sec.	Pierrot and Pierrette (Intermezzo) by Lehar
T	Hello, Willie	30 Seconds	Dramatic Tension by Winkler
T	The Next Morning..	4 Min. & 10 Sec.	Lamento (4-4 Andante) by Gabriel Maire
T	Say, if Jitney Fellows, etc.	4 Min. & 25 Sec.	Romeo and Juliette (4-4 Mignonette Moderato) by Tobani
T	Mott Smith Held a Mortgage	1 Min. & 20 Sec.	Little Puritan Gavotte (4-4 Moderato) by Morse
T	A Momentous Evening	3 Min. & 35 Sec.	Berceuse (6-8 Andante Tranquillo) by Delacour
T	I Shall Need You Again	2 Minutes	Dramatic Tension No. 1 by Reissiger
S	Telephoning	1 Min. & 25 Sec.	......Allegro by Bach
T	The Key Is On the Desk	2 Min. & 40 Sec.	Romance (3-4 Andantino) by Hegner
T	The Next Morning..	4 Min. & 50 Sec.	Serenade (4-4 Moderato) by Drigo
S	Beginning of Part V	2 Min. & 30 Sec.	Tender and True Characteristic (4-4 Allegretto) by Tobani
T	The Next Morning..	2 Min. & 45 Sec.	Dramatic Tension by Winkler
T	Three Days Later...	3 Min. & 10 Sec.	Love Song (6-8 Andante) by Puerner
T	Young, Man On What Term, etc.	4 Min. & 15 Sec.	Elegie (6-8 Moderato) by Czibulka
T	The Final Reckoning	2 Min. & 30 Sec.	.... Theme

— Mr. Exhibi

meet "The Gray

("Yes—this is Me")

YOU are seeking for the **BIGGEST** and **BEST** Box Office Serial on the market. You demand popularity, pulling power, prestige, advertising value, publicity possibilities.

You want the most powerful money-getter for 15 weeks—and **IT'S HERE** in front of you in "THE GRAY GHOST," based on Arthur Somers Roche's thrilling story, "LOOT." Its—

The First and Only Saturday Evening Post Serial Ever Filmed

—read by—noted—known to or heard of by more than 10,000,000 people throughout the United States.

The serial story that held 10,000,000 people in a vise-like grip for weeks, now presented in this marvelous Universal Serial.

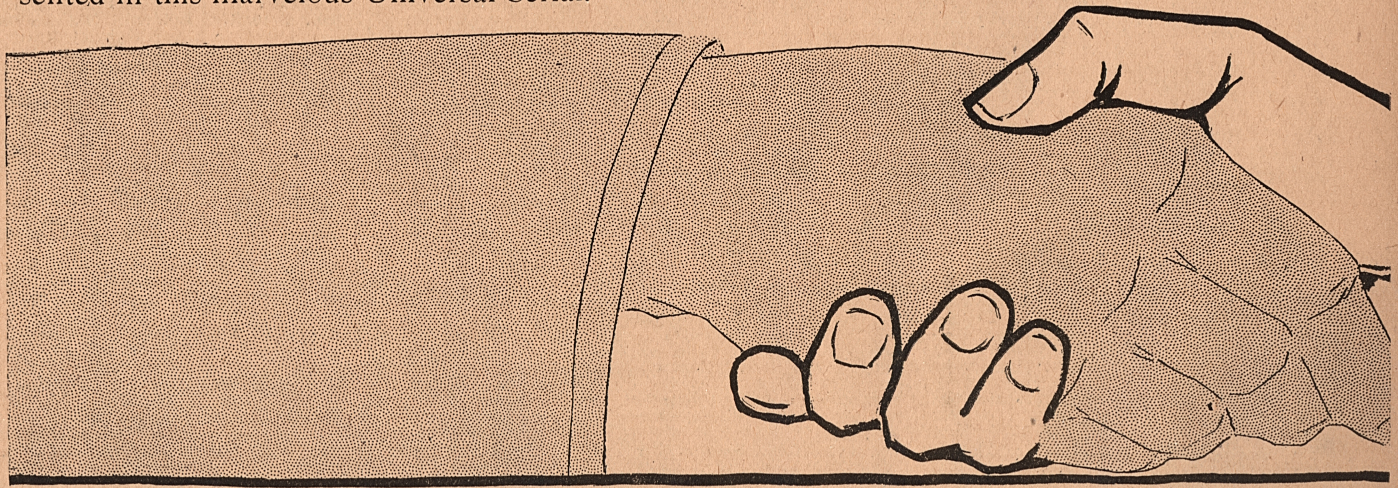
This estimate of the number of people who know of "THE GRAY GHOST" is not our estimate, but is based on the figures of the Saturday Evening Post.

10,000,000
People

—including every type of citizen in the land. That type that demands the best entertainment, in stories, and other good things of life.
—in every State throughout the entire Union

TREMENDOUS
Ready Made Audiences

await each succeeding episode of this big Universal Serial, created by an expenditure



tor,
Ghost"

of space in the S. E. Post that no film company in the world could begin to afford, and YOU get the DIRECT benefit. The BIG serial with four big brilliant stars—

Priscilla Dean - - Eddie Polo
Emory Johnson - - Harry Carter

—and a huge cast of Universal Players, produced with the tremendous resources of the Universal West Coast Studios.

Directed by STUART PATON

—Producer of such masterpieces as "20,000 Leagues Under the Sea" and many others that have brought the coin to thousands of Exhibitors all over the world.

Get the Big Free Ad Campaign Book from any Universal Exchange

—Read the book. Note the ads—the helps, the stunts, the publicity props, novelties galore. Get a copy of this great book to-day then BOOK through any of the 73 Universal Exchanges.

UNIVERSAL

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe."
1600 BROADWAY
NEW YORK

Kingsley Benedict

Go over the film field with a fine-toothed comb — look carefully with the highest powered searchlight and we challenge you to find a 7 episode series that will surpass

The Perils of the Secret Service

Based on the well known "Yorke Norroy" stories, written by George Bronson Howard—directed by the author—with the brilliant and ever popular Kingsley Benedict, backed by a powerful cast the "Perils" has caused as great a sensation and excitement as did the original stories. Each episode is different—each is a complete story. Book through any Universal Exchange, or direct from UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

"MEET MY WIFE."

Victor Comedy.

Written and produced by George Marshall.
Scenario by Karl Coolidge.

CAST.

Neal	Neal Hart
Violet	Mignon Anderson
Bill	Bill Gillis
Skeeter	Bud Osborn
Pete	Pedro Leon
Jack	Jack Walters
Tom	Tom Grimes
Joe	Joe Rickson

While the boys of the Flying W and Circle C are fighting, Neal sits behind the desk in the hotel and reads poetry. Violet arrives with a tale of woe, and every one of the boys falls for it. She relieves them of all their money, but each thinks himself the only contributor. Neal thinks Violet his ideal, and is inspired by reading Lochinvar to try to steal her. The boys arrange a championship fight, the loser who represents one side, to stay away from Violet. Bill and Skeeter are selected. They commence to train. Violet's brother arrives and goes to her room. She tells him that she is sick of this business of cheating and lying, but he insists upon her going through with it. He offers to train the boys for the fight. He is a real pugilist, and they prevail upon him to take Skeeter's place. The big fight is staged, and while it is on, Neal grabs Violet and runs away with her. He ropes the minister and makes him marry them. When the boys appear he calmly tells them "Meet my wife!"

"MINDING THE BABY."

Nestor Comedy.

Written by Fred Palmer.
Produced by Roy Clements.

CAST.

Mr. Youngwed	Eddie Lyons
Mrs. Youngwed	Edith Roberts
The Janitor	Lee Moran

Mrs. Youngwed goes out, leaving hubby with the baby. The janitor comes up to turn on the water, and when the baby cries, Mr. Youngwed gets him to make faces for it. But baby goes on crying, and they consult the doctor book. While they are looking, the nigger baby from next door crawls in and their baby crawls out. They think that child has turned black and try all sorts of things. Mrs. Youngwed comes home, and is in despair, when the colored woman rushes in with the white baby and the mystery is solved.

Looking for a Tip on What To Book? Read This Letter

Universal Animated Weekly,
New York City.

Gentlemen—I really believe you are rendering the public a real service through your Animated Weekly. I feel that I am not only passing on the good work, but I know that I am profiting by so doing.

MY PATRONS ARE VERY FOND OF THE WEEKLY AND NEVER MISS A SINGLE ONE, SO THAT IT ENABLES ME TO BUILD UP MY PATRONAGE AND HOLD IT. This, I consider, is very good business.

Just as long as the Universal Weekly continues to get the real live news as it now does, it will convince me that I POSITIVELY CANNOT AFFORD TO BE WITHOUT IT EVERY WEEK.

With best wishes for your continued success,
I am, very truly yours,
HIPPODROME THEATRE,
EDWIN A. MORRIS,
Manager.
San Francisco, Calif.

(This original letter may be seen at our N. Y. Offices.)

Looking for a tip on what to book, Mr. Exhibitor? Then take Mr. Morris' advice and book the weekly that gets live news. If your nearest Universal Exchange hasn't a print, fill in coupon.

Universal Animated Weekly,
1600 Broadway, N. Y.

Gentlemen—Kindly send me Particulars / Print of latest Universal Animated Weekly.

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"I have shown your Bluebirds in my theatre for some time and find them consistently good, and they always please my patrons, which is the best indication that I know of as to the absolute reliability of Bluebirds." Ida Aronson, Mgr. Cameraphone Theatre, Pittsburgh, Pa.

"Allow me to congratulate you on one of the best features that I have ever rested my eyes upon, in your Bluebird subject, 'THE FLASHLIGHT,' which I am showing to-day. Photography excellent—scenes beautiful—the cast extra good, cannot be beat. I have never in my five years of business received so many compliments from my patrons as I have to-day on this subject." C. D. Haug, Mgr. Majestic & Rex Theatre.

"We played capacity business on the first day of showing 'A Jewel in Pawn' to 2,900 people, and on the second day, we had to stop selling tickets at 7:45. Business being so good that we re-booked it for a return engagement." Sam Bernstein, Mgr. Globe Theatre, Montreal.

"Thanks for 'A Doll's House.' A few more plays of this sort would, I feel certain, bring to the theatre new patronage, people that come to the theatre only for such plays as this. 'A Doll's House' attracted people to the Regent that I do not see often, if at all, or, as I heard a lady say, 'I have never been in here before.' If given enough publicity it would have played to capacity business both nights, and to a class of people that I would like to have attend the Regent a little more often." J. M. Connors, Mgr. Regent Theatre, Washington, Pa.

(Telegram)

"'MEASURE OF A MAN' ONE OF THE BEST MOST SATISFACTORY PRODUCTIONS SHOWN HERE FOR MANY MONTHS. PHOTOGRAPHY AND CAMERA WORK AMONG THE BIG TIMBER OF CALIFORNIA TRULY REMARKABLE. ALTHOUGH I HAVE SHOWN MANY PERSONALLY PICKED FEATURES EVERY WEEK, I CONSIDER THIS PRODUCTION WILL HOLD ITS OWN ALONG WITH MANY OF THE SO-CALLED SPECIALS, AS IT HAS BEEN SOME TIME SINCE MY PATRONS HAVE SO UNANIMOUSLY PRAISED A PICTURE AS THEY DID LAST NIGHT. PLEASE RUSH WINDOW CARDS AND ONE SHEET EXTRA ON 'WE ARE FRENCH.' THIS FEATURE PICKED BY LOCAL COMMITTEE HERE FOR RED CROSS BENEFIT NEXT THURSDAY." JOE YEAGER, Mgr. Raton, New Mexico.

"I have been using BLUEBIRDS about five months. I am showing Fine Arts, Fox, Vitagraph, K. L. E. S. Gold Roosters, and special features. I am more than pleased with your BLUEBIRDS. The stories, acting, settings and photography are excellent. I consider BLUEBIRDS among the best of my features. My patrons are very much pleased with them, and I find them an excellent box-office attraction. Give us more good stories like 'The Mysterious Mrs. M.,' 'Mutiny,' 'Polly Redhead,' 'The Clock,' 'Bringing Home Father' and 'A Doll's House.' Such stories are clean, and are sure to please the whole family. You have my permission to use this letter in any way you may desire. G. A. Loveland, Mgr. Odeon Theatre, Colorado Theatre, Colo.

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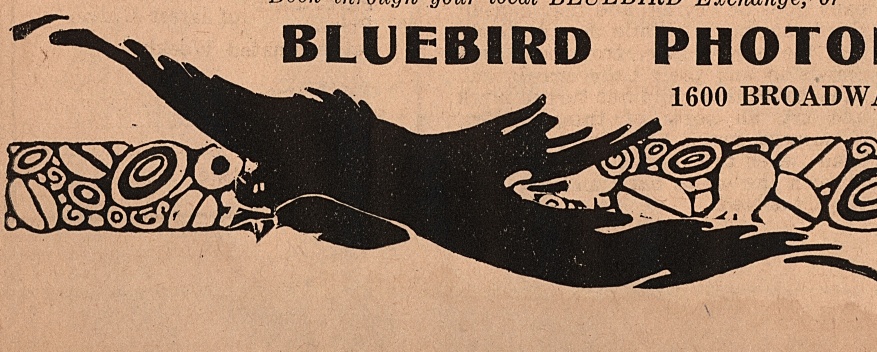

BEST NIGHT IS BLUEBIRD.

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Omaha, Neb.

Gentlemen — "The Measure of a Man" sure went over big, and convinced us that we should continue to use "Bluebirds."

Now, I want the return date on "Her Soul's Inspiration" Saturday, and if you can't get it here Saturday I want it Friday, and wire me at once about the date, so that I can advertise it. If you have any heralds for it, send us about three hundred of them.

Business is beginning to pick up now, and our best night is Bluebird night. I think we will be able to use more than one a week in the near future.

LLOYD MEYERS,
Mgr. Lyric Theatre.
North Bend, Neb.

CROWDS GROWING.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—We are showing Bluebirds here once a week, and are very well pleased with them. We always have large crowds when we show a Bluebird. The crowd seems to be growing right along.

EWALDT & WERNER,
Mgrs. Scenic Theatre.
Holstein, Iowa.

UNIVERSAL SCREEN MAGAZINE.

Issue no. 27.

A demonstration of the evils of bad sitting postures while working at a desk is the first subject of the screen magazine, Issue No. 27. Exercises to counteract the bad effects of sedentary pursuits are shown. Then comes the manufacture of a baseball, from the winding of the heart of yarn, to the stamping of the trade-mark. The Screen Magazine has started a question department, which furnishes a lot of humor. Science is represented by a demonstration of the unsuspected properties of well-known substances. At the end is a clay cartoon by Willie Hopkins entitled, "The Vegetable Kingdom."

"MONKEY LOVE."

Powers Animated Cartoon Split Reel.

The flirt, a comely young lady monkey, tries to make monkeys of all the other animals in the jungle. The elephant, the leopard and all of them fall for her, but she loves another monkey. They are broken-hearted when she marries him, but their revenge is complete when they see him out walking with a whole row of little monkeys, and the cost of living going up

"IN THE ROCKS OF INDIA."

Powers Dorsey Educational Split Reel.

Some of the wonderful rock carvings of India are shown in this educational. Temples cut from the solid rock and then adorned with sculptured elephants and lions are seen. The elephant has been a favorite subject with Indian sculptors for thousands of years. Some of the strange, many-armed gods are seen. Pilgrimages to famous shrines are caught by the camera. All Hindus love pilgrimages.

"THE PUNISHMENT."

Big U Western Drama.

Big Bill was down on his luck, and his family were starving. He rushed into the saloon where a game was in progress, and grabbed what money he could lay his hands on, taking it to his wife, and then trying to make his escape. The sheriff and the boys pursued and caught him. He accepted his fate, but when the boys saw the pitiful condition of his family, they relented, and decided to let him go. They even took up a subscription for his wife, sending her the money with a note to say that they had given Bill a chance to make good.

If you sat in the theatre and watched the audience as Universal Current Events was on the screen you simply could not hold the slightest doubt of the tremendous grip this feature gets on the people. They sit fascinated as they watch the big events—the high spots of a week's news—acted before their eyes.

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for its immediate jump into popularity. It has no connection with either the Universal Animated Weekly or the Universal Screen Magazine. It is an entirely NEW feature—another mark of the Universal's progressiveness. Book CURRENT EVENTS while your territory is still open through any Universal Exchange or UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

"HATTON OF HEADQUARTERS."

Imp Drama.

Written by Crawley and Maude.
Produced by Donald McDonald.

CAST.

Frank Hatton	Lee Hill
Big Tim	Charles Hill Mailes
Rose	Agnes Vernon
Slim	Clyde Benson

Rose refuses to work as a tool for the gang of which Big Tim is the leader. Her father has betrothed her to Tim, but she loves Hatton. Slim tells Tim about it, and the boss goes to her room. Frank Hatton, the detective who has rescued Rose, and whom she loves, is there, and she has just time to hide him. Tim tells her that his men are awtching for Frank, and that he intends killing him. Frank pounces on him, and there is a fight in which Tim is knocked senseless. Slim and the others come to the door, and Frank props the unconscious Tim in a chair, and lets them see his head through the door. Rose tells them he does not want to see them. After a while they become suspicious, and break down the door. There is an unequal fight, in the midst of which the police arrive.

Gale Henry in "KITCHINELLA."

Joker Comedy.

Written by C. B. Hoadley.
Produced by Allen Curtis.

CAST.

Kitchenella	Gale Henry
Count Jassbo	Milton Sims
His Confederate	Charles Haefli

Kitchenella has two stepsisters who are preparing for the Street Sweepers' ball. She wants to go, too. Count Jassbo has left a note of vital importance in the toe of one of a pair of old slippers, for his confederate Mike. The landlady throws the slippers out of the window, and Kitchenella finds them. She puts them on, takes the window curtains, and makes a gown out of them, using the workbasket for a hat. She goes to the ball. So do the count and Mike. They search the feet of every woman in the place, hunting for the slippers, but fail to find them. The next day the count puts an ad in the paper that he will marry the girl who has the mate of the slipper which he has found at the ball. Kitchenella had thrown it at her stepsister. She reads the ad, and rushes to meet the count. His confederate drops a brick on her head, and she collapses into the horse-trough, while the count beats it with the slipper.

The "Eagle's Wings"

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"THE PAPER HANGER'S REVENGE."

Victor Comedy.

Written by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Miss Prued	Margaret Whistler
Mrs. Newlywed	Eileen Sedgwick
Mr. Newlywed	Ralph McComas
The Boss	Charles Haefli

Miss Prued refuses the boss of the paperhangers, so he refuses to finish his job. She promised the house to Mr. Newlywed, and he determines in order to have it ready in time, to do the papering himself. But the boss rushes in revenge to Mrs. Newlywed and tells her her husband is spending all his time with Miss Prued. Mrs. Newlywed rushes to the house, and finds her husband just changing into overalls. He tries to hide in the cupboard, but the overalls stick in the door, and she finds him. At last she is pacified by seeing the receipt for the rent.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

JUNE—
17—*A Pesky Pup*....................(Com. Cart.)
and *China At Work and At Play*....(Dorsey Ed.)
24—*Young Nick Carter, Detectiff*........(Com. Cart.)
and *"China's Wonderland"*............(Dorsey Ed.)
1—*Duke Doolittle's Jungle Fizzle*........(Com. Cart.)
and *In the Land of Many Temples* (Dorsey Ed.)

REX.

JUNE—
3—The Purple Scar....................(2-R. Drama)
Constance Johnson.
7—Tacky Sue's Romance......(2-R. Human-Int. Dr.)
Ruth Stonehouse.
21—Helen Grayson's Strategy........(2-R. Society Dr.)
Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JUNE—
4—Ben Wilson in "The Voice on the Wire," Episode No. 13, "'Twixt Death and Dawn"........(2 Reels) with *Neva Gerber.*
11—Ben Wilson in "The Voice on the Wire," Episode No. 14, "The Light of Dawn"..................(2 Reels) With *Neva Gerber.*
18—Ben Wilson in "The Voice on the Wire," Episode No. 15, "The Living Death"............(2 Reels) with *Neva Gerber.*
25—The Gray Ghost, Episode No. 1, "The Bank Mystery," with *Priscilla Dean, Eddie Polo and Harry Carter.*

VICTOR.

JUNE—
14—*The Flopping Uplifter*....................(Comedy)
15—A Blissful Calamity....................(2 R. C. R.)
19—*A Pirate Bold*....................(Comedy)
26—*Damaged Goodness*....................(Comedy)
28—*Her City Beau*....................(Com. Dr.)
29—Swede Hearts....................(2-R. Comedy-Dr.)
Neal Hart-Janet Eastman.

LAEMMLE

MAY—
18—Her Great Dilemma....................(2-R. Drama)
Lee Hill* and *Louise Lovely.
25—Money's Mockery....................(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* (Drama)
JUNE—
6—*The Missing Wallet*....................(Drama)
20—*Bartered Youth*....................(Drama)

UNIVERSAL ANIMATED WEEKLY.

JUNE—
6—*Animated Weekly, Vol. 2, No. 75*............(News)
13—*Animated Weekly, Vol. 2, No. 76*............(News)
20—*Animated Weekly, Vol. 2, No. 77*............(News)
27—*Animated Weekly, Vol. 2, No. 78*............(News)

UNIVERSAL SCREEN MAGAZINE.

JUNE—
8—*Universal Screen Magazine. Issue No. 22.*
15—*Universal Screen Magazine. Issue No. 23.*
22—*Universal Screen Magazine. Issue No. 24.*
29—*Universal Screen Magazine. Issue No. 25.*

UNIVERSAL CURRENT EVENTS.

JUNE—
9—*Universal Current Events. Issue No. 4.*
16—*Universal Current Events. Issue No. 5.*
23—*Universal Current Events. Issue No. 6.*
30—*Universal Current Events. Issue No. 7.*

JUNE—
24—*The Two-Gun Parson*....................(Drama)
28—The Pointed Finger....(2-R. Underworld Drama)
George Pearce-Gretchen Lederer.
JULY—
1—*Love's Turmoil*....................(Drama)

GOLD SEAL.

JUNE—
12—The Black Mantilla....................(3-Reel Drama)
Claire McDowell and *Beyond the War Zone In France*....................(Short Scenic)
14—Heart of Gold....................(2-Reel Drama)
Zoe Rae-Gertrude Aster
19—The Brand of Hate....................(3-R. Melodrama)
Tina Marshall.
26—The Golden Bullet....................(3-R. West. Drama)
Harry Carey-Fritzi Ridgeway.

IMP.

JUNE—
7—*Doomed*....................(Drama)
10—*The Hunted Man*....................(Drama)
16—The Thief Maker....................(2-Reel Crook Dr)
Molly Malone-Jack Nelson.
17—*Her Strange Experience*....................(Drama)
JULY—
1—*A Double-Topped Trunk*....................(Drama)

BISON.

JUNE—
2—No. 10 Westbound....................(2 R. Railroad Dr.)
Eileen Sedgwick-Kingsley Benedict.
9—The Scrapper....................(2-Reel Cowboy Drama)
Jack Ford.
23—Lone Larry....................(2-R. Western Drama)
Eileen Sedgwick-Kingsley Benedict.
30—Money and Mystery....................(2-R. West. Drama)
Eileen Sedgwick-Kingsley Benedict.

L-KO.

JUNE—
6—Dry Goods and Damp Deeds......(2-R. Comedy)
Phil Dunham-Lucille Hutton.
13—Chicken Chased and Henpecked........(2 R. Com.)
Phil Dunham-Lucille Hutton.
20—Where Is My Che-ild?....................(2-R. Comedy)
Dan Russell-Gladys Varden.
27—Her Daring, Tearing Ways............(2-R. Comedy)
Merta Sterling-Lucille Hutton.

BUTTERFLY.

JUNE—
4—The Circus of Life....................(5 Reels)
Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon.
11—The Field of Honor....................(5 Reels)
Allen Holubar, Louise Lovely, and M. K. Wilson.
18—The Flame of Youth....................(5 Reels)
Jack Mulhall.
25—Men and Beast....................(5 Reels)
Eileen Sedgwick-Kingsley Benedict.

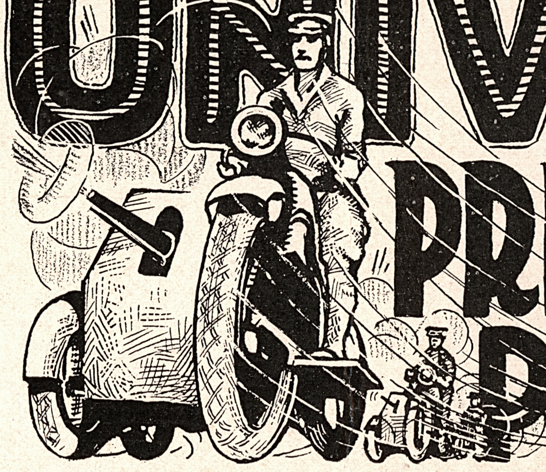
JOKER.

JUNE—
9—*Simple Sapho* (G. Henry)....................(Comedy)
16—*One Damp Day*....................(Comedy)
23—*A Burglar's Bride*....................(Comedy)
30—*His Fatal Beauty*....................(Comedy)

NESTOR.

JUNE—
8—Who's Looney Now?....................(2-R. Comedy)
Eddie Lyons-Lee Moran.
11—*To Be Or Not To Be—Married*..........(Comedy)
18—*Jilted In Jail*....................(Comedy)
25—*The War Bridegroom*....................(Comedy)

UNIVERSAL PREPAREDNESS PRODUCTIONS



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"The Birth of Patriotism" Featuring Irene Hunt and Leo Pierson. A five-reel production that grips the heart. Shows the effect of passing through war's crucible on those at the front and the ones at home. From the famous Saturday Evening Post story by I. A. R. Wylie. Produced by E. M. Ingleton.

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"The War Waif" Featuring Allen Holubar, Zoe Rae and Claire McDowell. Two-reel special produced by Allen Holubar. A crackin' fine war picture in two exciting reels.

'The White Feather Volunteer" Featuring Rupert Julian and Elsie Jane Wilson. Two-reel war drama based on the slacker difficulties of enlistment. Produced by Rupert Julian.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. A crackerjack three-reel production. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If my Country Should Call" Dorothy Phillips gives a wonderful performance, supported by a brilliant company, including Lon Chaney and Vola Smith. This thrilling patriotic drama is from the story by Virginia Terhune Vandewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

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